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THE
ART OF SINGING
IN THREE PARTS:



TO WIT,

- I. THE MUSICAL PRIMER,
- II. THE CHISTIAN HARMONY,
- III. THE MUSICAL MAGAZINE.

~~~~~  
BY ANDREW LAW.

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FOUPTH EDITION WITH ADDITIONS AND IMPROVEMENTS.
PRINTED UPON A NEW PLAN.

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PUBLISHED ACCORDING TO ACT OF CONGRESS.

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THE
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1890

DEDICATION.

Ministers of the Gospel, and the Singing Masters, Clerks and Choristers throughout the United States.

GENTLEMEN,

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an Introductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent worth; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the friends of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improved in worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is miserable indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all, who entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or that frivolous and frolicsome succession and combination of sounds, so frequently introduced into churches, where all should be serious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composuists, whom it would be doing too much honor to name. Let any one acquainted with the sublime and beautiful compositions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will find abundant reason for these remarks.

The evil is obvious. Much of the predominating Psalmody of this country is more like song singing like solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is not but not impracticable, and the more difficult the task, the more praise worthy the accomplishment.

I will further add, that there are no description of citizens in the community, who have it in their power to do half as much, as you, towards correcting and perfecting the taste in music, and towards giving to devotion its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage and conduct of irrefragable reformers, is all that the fondest friends of sacred music would ask or wish; and if the following Book be found but an individual's mite, towards promoting so noble an undertaking as that, of improving the religious praise of a rising Empire, it will never become a subject of regret to one, who has devoted up the greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

A D V E R T I S E M E N T.

THIS Book exhibits a New Plan of printing Music. Four kinds of characters are used; and are situated between the single bars that divide the time, in the same manner as if they were on lines and spaces; and in every instance, where two characters of the same figure occur, their situations mark, perfectly, the height and distance of their sounds; and every purpose is effected without the assistance of lines.

These four kinds of characters also, denote the four syllables, mi, fa, sol, la, which are used in singing. The diamond, has the name of mi; the square, of fa; the round, of sol; and the quarter of a diamond, of la.

The letters F and G, are used for flats.

The letter R, is used for the repeat.

The long stroke of the Crotchet is thrown out of this system, and the round part of it is the crotchet; the old crotchet, is the quaver; and the old quaver, is the semiquaver.

A few lessons are marked with figures over or under the notes, which show the degrees of the key.

A Book that may be obtained with little expence, and be fuitable for learners at their first setting out, is frequently called for ; such an one is the Muscal Primer, the first part of the Art of Singing, independent of the rest of the work. The rules comprised in it are explained with the utmost conciseness and simplicity ; and if the learner, upon perusing them and practizing upon the additional lessons and tunes, finds that he is like to succeed as a singer, he may safely venture to purchase other music ; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

THE
MUSICAL PRIMER;

OR THE
FIRST PART OF THE ART OF SINGING:

CONTAINING THE RULES OF
PSALMODY
NEWLY REVISED AND IMPROVED;

TOGETHER

With a number of PRACTICAL LESSONS and PLAIN TUNES;

Designed expressly for the use of LEARNERS.

BY ANDREW LAW.

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P R E F A C E.

IN compiling the First Part of the following work, or the Musical Primer, I have endeavoured to compose an elementary system, which might open, at once, an improved pathway to the practise of music. I could not be at a loss in supposing, that such an acquisition would be very acceptable to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first stages of their progress. To encompass my object, I have witholden no improvements, which patient industry, aided by more than twenty years experience in studying and teaching vocal music, could bestow; and I flatter myself, that the friends of Psalmody will find my Musical Primer an easier, and more eligible Book for beginners, than any one that has heretofore appeared.

In the Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained and clearly enforced. Others of equal, or superior importance appearing to require it, are more critically and copiously treated.

But it is the Scale of Rules with which the labor, the actual task of the learner, more immediately commences. To render this task as easy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements, produced by repeated reflection and reiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time, without thinking myself obliged to be implicitly guided by them, merely, because they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them; and for such as are most material, have explained my reasons at large. Should the Reader be inquisitive enough to examine them, I have only to ask, that he will do it thoroughly and fairly, and then judge for himself.

All music is not, at present, printed upon this Plan, and according to the Rules of this Scale; but all music might be thus printed, and by that very means, be improved in point of simplicity. In regard to the music which is contained in the several parts of the Art of Singing, the rules which are thrown out of this system, are not wanted; and as to any other music, it may, in all cases, be rendered more simple, than by transcribing them into the Plan of the Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds, that he shall want them. And his attending to them at such after period, will rather be an alleviation to him, than otherwise; for he will then, probably, have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later, or by themselves, is no additional burthen to him; for whatever is thrown out of this system, is knit into the body of common systems; and by adverting to it, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.—As to the Tunes intro-

duced into the Primer, they are principally of a kind, the most simple, plain and easy ; calculated, not to entertain the accomplished performer, who is delighted with nothing short of refined and delicate airs ; but to take the bewildered learner, and conduct him along a smooth gradual ascent in his way towards the summit of taste and graceful performance. And at the same time, will furnish a considerable variety of solemn Church music.

As soon as learners have paid sufficient attention to the Rules and Tunes in the Primer and are in want of other music, they may find a supply in the second Part of the Work, or Christian Harmony. A great part of the music it contains, consists, not of long Pieces, but of short tunes ; not of nice and difficult, but of plain and easy performance. To a large proportion of music of this description preference has been given ; and the tunes themselves have been suited to an uncommonly great variety of metres, on purpose that it might the better be calculated for answering two very important objects, to wit, that it might be suitable for singing schools and all learners immediately after having used the Musical Primer, and, that it might be rendered extensively servicable to all Christian Churches in the solemn exercises of humble devotion and praise. The set Pieces and more difficult compositions introduced will be acceptable to Choirs of singers, who have arrived to more considerable accuracy and skill in performance.

The Third Part of the Work, or the Musical Magazine, enlarges the number of favorite Pieces. It may therefore accommodate accomplished and well taught schools, as well as the curious, who are desirous of possessing some of the most elegant and refined compositions, European and American.

Meant while, the whole work, collectively taken, may be useful to all classes of singers. To recapitulate its contents, it opens with an explanation of elementary principles. In its progress, it comprises an extensive variety of Psalm Tunes and plain productions, proper for singing schools and the solemn praise of sabbath devotion ; and it also includes an interpersed and addition of set pieces and Anthems, suitable for extraordinary and particular occasions of public solemnity.

INTRODUCTORY TREATISE

ON

VOCAL MUSIC.

CHAP. I. OF MUSIC AS A SCIENCE.

THE more nice and curious shades of Melody and Harmony are so subtle as to elude the grasp of Rules. These must therefore be left wholly to the regulation of the fancy and the judgment. But the more prominent features of sounds are not only remarkable and uniform, but definable. Hence, Rules are formed; and rules, rendered definite, are what properly constitute the science, or theory of music. It is the business of science, or theory then, to point out and illustrate those rules, this, in the following pages, is accordingly attempted. Some of the Rules and Illustrations may appear difficult and perhaps unintelligible to learners; but if they should not be able to understand them, with once reading, let them by no means be discouraged, for perseverance in study and practice will render them plain and familiar.

Meanwhile, the following chapters may be of service to such as design themselves for instructors, for the subjects are such as they ought fully to understand, and faithfully to inculcate..

CHAP. II. OF MUSIC AS AN ART.

"SCIENCE," says a critical Writer, "is a speculative Art, and Art a practical Science." As it is therefore the office of science to furnish rules, so it is the office of Art to put them into practice. But the usual method of teaching vocal music is faulty. Learners are hurried forward too rapidly. They attempt to sing airy and difficult pieces of music before they have learnt to sing those that are more plain. The consequences are such as might be expected. Multitudes are discouraged and give up singing entirely; and many, who persevere, acquire bad habits, and become, at best, but miserable performers.

In reading the pupil is conducted onward, step by step, from the elements of his Art from his *a, b, c*, till he is able to read the most complicated sentences at sight. So ought it to be in music. The learner should begin with the rules, which are the elements; the *a, b, c*, of his art.

From these he ought to ascend gradually. From a mere melody, or succession of sounds, in their most simple state, as the eight notes, he may venture to rise a step higher, to the plainest lessons and tunes ; and from thence to those that are less plain. By proceeding in this way, he will eventually rise so high in his art, as to be able to sing the most intricate pieces at sight. But the eminence alluded to is highly exalted ; and let no one imagine, that he shall reach its summit, without taking the necessary steps.

To administer refined and rational amusement, is only an inferior branch of the powers of music. Her principal prerogative is, to rouse and animate the passions, and in that way to influence the heart. But in order to produce this effect, music must be well performed. Ease and freedom must be studied, that stiffness and formality may be avoided, the teeth and throat freely opened, that the voice may be clear and harmonious ; and above all, that the words be distinctly and clearly spoken, that what is sung may be understood ; that sound and sense, combined and reciprocally improved, may appear in their united force, and native beauty, and be capable of producing their most effect.

CHAP. III. OF TONING AND TUNING THE VOICE.

GOOD tones, in proper tune are indispensibly requisite in order to good music. One of the first and most important objects of the instructor should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable ; and where different voices join together with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, must be open, smooth and flexible ; and, to be in tune each voice must accord with the others. Tones are the ground work of music, and if these are rough, or otherwise faulty, good music is at an end.—To lead performers to sing in a smooth and flowing voice, is a principal duty of instructors. In this, I know, I have but repeated a proposition, the substance of which, I had before expressed ; but I wish it to be more than repeated, to be remembered, and carried into practice ; for of a truth, it contains a duty that is neglected by most American teachers. The tones of our singers are in general, I had almost said universally rough, hard and dissonant. In a word, our singing in general is extremely harsh ; and this harshness produces its natural effects. It renders our psalmody less pleasing and less efficacious ; but it does more ; it vitiates our taste and gives currency to bad music.* A considerable part of American music is extremely faulty. European compositions aim at variety and energy by guarding against the reiterated use of the perfect chords. Great numbers of the American composers, on the contrary, as it were, on purpose to accommodate their music for harsh singing, have introduced the smooth and perfect chords, till their tunes are all too sweet, languid and lifeless ; and yet these very tunes, because they will better bear the discord of grating voices, are actually preferred, and have taken a general run, to the great prejudice of much better music, produced even in this country, and almost to the utter exclusion of genuine European compositions. But it was the roughness, of our singing that ought to have been smoothed and polished, and not the compositions of Madan and Handel. If there is ought of roughness or discord required in music, it should arise from the composition itself, and not from the voices of the singers. These should all be sweet, graceful and flowing. But sing the sweet-chorded tunes of this country's make, in sweet toned voices, and they will immediately cloy, sicken and disgust.

To correct our taste, and give to our music the energy and variety it requires, we must begin at the root of the evil. The cause that gives

currency to bad composition, and operates to destroy the efficacy of our psalmody must be removed. The harshness of our singing must be corrected. Our voices must be filed. Every tone must be rendered smooth, persuasive and melting; and when a number of voices are joined together, they must all have the same pitch, or in other words, must be in the most perfect tune. Then, nor till then, shall we sing well, and be able to distinguish between compositions of genuine merit, and those that are merely indifferent.

The accomplishment of these purposes must depend in a great measure upon teachers. To mould the voice of their pupils into the most smooth and graceful sounds, ought to be one of their first and principal objects; and every master who will give suitable attention to this subject, will find himself amply rewarded. The music of his school will be rendered more delightful and more powerful; and he will have the double satisfaction of pleasing and improving himself, while he gratifies and profits the public.

CHAP. IV. OF ARTICULATING AND PRONOUNCING.

WORDS and syllables, as far as music will admit, ought to be articulated and pronounced according to the true standard of conversation. But in aiming at this point, care must be taken, not to injure the sounds of the music. Syllables must be articulated at their beginning or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon a syllable between its beginning and end, the voice must open, swell and expand: And in this way, agreeable sounds may be preserved; whereas, without such opening of the voice, flat and disagreeable sounds will frequently ensue. To dwell, for instance, upon the syllable cheer, implicitly adhering to the sound of *ee*, will produce an awkward and disagreeable tone. But in consulting the sounds, do not sacrifice distinctness. By all means, let each syllable be articulated distinctly, and each word spoken plainly. Distinctness, however important, is an article in which almost all singers fail. They give the sounds, but do not speak the words so that they can be distinctly heard. Hence audiences discern the sounds, but miss of the words and their meaning, and vocal music is consequently stripped of half its beauty. Divested of the sentiment contained in the words, it is reduced to a level with instrumental performances.

In practising vocal music by note, the syllables, *mi*, *faw*, *sol*, *law*, are used, as the vehicles of sound. These, properly pronounced, are admirably calculated for the purpose to which they are appropriated. They assist in forming the organs of speech into positions, proper for making the tones open, soft, and smooth. Their true pronunciation is easy, the *i*, in *mi*, has its short sound, as in *divinity*; the *o*, in *sol*, has its long sound as in *sold*, and the *faw* and *law* are pronounced as written.

CHAP. V. OF THE PARTS.

MELODY consists of a mere succession of sounds, and hence it may be formed by a single part, or even by a single voice; but harmony admits of a combination of sounds, and hence the expediency of introducing a number of parts to move at the same time. The bass is properly considered as the ground work, or foundation. Correct Composers of modern date, for the most part, make use of treble, as the leading part, for air; and this appears most agreeable to the principles of harmony, which incline to ascribe the chief Melody, or song to the treble; while

the tenor and counter, or second treble, come in to fill up and perfect the harmony. When music consists of four parts, that which is written lowest is bass; next above it, is the tenor; then the counter, or second treble; and at the top, the treble. The lowest voices of men are suitable for the bass: The tenor is the eighth above, and is proper for the highest voices of men. An eighth above the tenor, is the treble, suited to the highest voices of women; and between the treble and tenor, is the second treble, or counter, which ought to be sung in the lowest treble voices. The voices of women are an eighth above those of men; so that they naturally take the pitch, and sing an eighth higher than men. To conceive of the manner in which the several parts take the pitch and agree together, recourse may be had to the scale, page 25, where it is observable, that the treble, counter and tenor, have the same cliff, and apparently take the same pitch; though, in fact, the treble and counter take the octave above the tenor. The bass is an eighth below the tenor; and the upper G in the bass, which is the next above the F cliff, has note the same pitch with the lowest G in the tenor, which stands against the G cliff; so that G the next note above the F cliff in the bass, and G that stands against the G cliff, being sounded together, will give the pitch of all the parts. The G cliff is one degree higher than the F cliff; and the pitch is given from the key note, or first degree of the key.

Remark.—Whenever tunes are performed only in *two parts*, they should be sung in the bass and the air or principal melody; and in such cases, the air may be sung either in tenor or treble voices, or in both of them united.

CHAP. VI. OF THE CLIFFS.

I HAVE used only two cliffs; the F, or bass cliff, and the G, or treble cliff, which answers alike for Treble, Counter and Tenor; The common counter cliff, I have omitted for two reasons; firstly, because, without using it, every purpose may be answered as well; secondly, because many purposes may be answered better. Having substituted the G, in lieu of the counter cliff, I have transposed the notes of the counter into octave, or eighth below; where they are situated as naturally, as they are when the counter cliff is used. Thus transposed, they are to be sung in the treble voice, by which means the same effect will be produced, as though they remained in the octave above, and were sung in the tenor voice. By transposing the notes in this manner, the position of the counter will be more convenient and natural. Women, who for the most part sing, or at least, ought to sing the counter have frequent occasions to shift into the treble. Now it is well known that counter is in fact a lower part, and requires to be performed by lower sounds, than treble; and upon this plan of using the G cliff, and reducing the notes, they are at once placed, and actually meet the eye in a lower situation, so that whenever counter singers shift into the treble, and there find the notes in a higher station, they will naturally be led to raise their voices as is required; or whenever treble singers shift into the counter, and see the notes in a lower station, they will naturally be led to lower their voices as is likewise required. Another advantage of this plan arises from the union of the cliffs in the counter, treble and tenor; and the consequential ease and facility with which each of those parts may, at any time, shift into each other. The counter has the same cliff; the *mi* is in the same situation, and the consequent arrangement of the notes is

the same as the first and second trebles and the tenor. Hence, when no counter is used, or when any other occasion requires, those who commonly sing counter, may take one of the other parts, without the trouble and perplexity of learning a different situation of the notes.

CHAP. VII. OF SHARPS AND FLATS.

IN every octave, or regular succession of eight notes, ascending or descending, there are five whole tones, and two half or semitones. In their natural order, the semitones are fixed between B and C, and E and F. Between mi and fa, and la and fa. For the sake of variety it becomes necessary to shift the order of the semitones. This is done by means of flats and sharps. These placed at the beginning of a tune, serve to regulate the mi, and remove the semitones from letter to letter into any part of the octave. Sharps and flats, that occur at the beginning of a tune, continue to operate till it closes, unless counteracted by the occurrence of other flats, sharps or naturals. Flats, at the beginning of tunes, sink all the notes upon their letters, half a tone, and sharps raise them half a tone. By this means, the keys of tunes may be transposed from letter to letter, and the air still preserved; and thus it is, that the semitones are removed at pleasure, and made subservient to the purposes of convenience and variety.

CHAP. VIII. OF KEYS.

A KEY in Music comprehends an octave, or seven degrees of sound, together with the eighth, which is the same degree of the key, as the first. Though it be controverted that every eighth is the same sound, as Philosophers have supposed; yet upon the principles of keys, every eighth is, in a qualified sense, the same; that is, the gradation of tones and semitones, is the same in every octave; and the eighth degree of the second octave, is the first degree of the third octave. These degrees consist of tones and semitones; and these tones and semitones have a fixed order, which is calculated from the key note ascending. The key note, which is the last note of the bass, is the first degree of the key, the next note above it, is the second degree &c.

By the scale of keys it is perceptible, that in the octave there are two semitones, which are between B and C, and E and F; and that all the other degrees are whole tones. It is also evident, that in the sharp key, the semitones are between the third and fourth, and seventh and eighth degrees of the key; and that in the flat key, they are between the second and third, and fifth and sixth degrees of the key.

There are only two keys in music, the sharp, or major key, and the flat, or minor key. All other keys, are nothing more than the transposition of these original keys, by taking a different letter, or note for the key note, or first degree of the key. Whatever letter be taken for the first degree of the key, all the other letters in the octave must be made to agree with the scale; therefore, sharps and flats must be added, whenever they are necessary for that purpose. The different order of tones and semitones ascending from the key note, or first degree of the key, constitutes the difference between the sharp and flat keys.

To know whether the air of music be cheerful or mournful, we must advert to the keys. The third, sixth and seventh sound, or degree of the key is greater in the sharp than in the flat key. In the scale of keys, this remark is visibly illustrated. But the air of music depends principally upon the third degree of the key, or third note above the key note. If that be a sharp third, consisting of two whole tones, nature has affixed to the music an animating cheerful turn, proper for Psalms and Hymns of praise and adoration; but if it be a flat third, consisting of a tone and a semitone, nature has given to the music a plaintive turn, proper for Psalms and Hymns of lamentation and petition.

In the scale of the sharp, or major key, from the key note ascending, there are two whole tones, a semitone, three whole tones and a semitone. That is, from the key note, or first degree of the key to the second degree, is a tone; from the second to the third, a tone; from the third to the fourth, a semitone; from the fourth to the fifth, a tone; from the fifth to the sixth, a tone; from the sixth to the seventh, a tone; and from the seventh to the eighth, a semitone. For instance, if C be fixed for the key note, or first degree of the key; the tones and semitones will fall in the order of the scale, without the addition of either sharp or flat. Thus from C to D, is a tone; from D to E, a tone; from E to F, a semitone; from F to G, a tone; from G to A, a tone; from A to B, a tone; from B to C, a semitone. If G be chosen for the key note, or first degree of the key, one sharp on F will be necessary to bring the order of tones and semitones into a conformity with the scale. Thus, from G to A, is a tone; from A to B, a tone; from B to C, a semitone; from C to D, a tone; from D to E, a tone; from E to F sharp, a tone; from F sharp to G, a semitone. The sharp key of D, will require two sharps, one on F, and the other on C; that of A, three sharps; that of E, four sharps; that of B, five sharps. The sharp key of F, will require one flat, on B; that of B flat, two flats; that of E flat, three flats; that of A flat, four flats.

In the scale of the flat, or minor key, it is evident, that from the key note, or first degree of the key ascending, the order is, one whole tone, a semitone, two whole tones, a semitone, and two whole tones. That is, from the first degree to the second, is a tone; from the second to the third, a semitone; from the third to the fourth, a tone; from the fourth to the fifth, a tone; from the fifth to the sixth, a semitone; from the sixth to the seventh, a tone; from the seventh to the eighth, a tone. * For instance, if A be the key note, or first degree of the key; the tones and semitones will correspond with the scale, without either sharp or flat. Thus, from A to B, is a tone; from B to C, a semitone; from C to D, a tone; from D to E, a tone; from E to F, a semitone; from F to G, a tone; from G to A, a tone. If E be the key note, one sharp on F will be necessary. Thus, from E to F sharp, a tone; from F sharp to G, a semitone; from G to A, a tone; from A to B, a tone; from B to C, a semitone; from C to D, a tone; from D to E, a tone. The flat key of B will require two sharps; that of F sharp, three sharps; that of C sharp, four sharps; that of G sharp, five sharps. The flat key of D will require one flat; that of G, two flats; that of C, three flats; that of F, four flats.

* The seventh degree of flat keys is made sharp, not by a sharp set at the beginning of the tune, next to the clef; but by the addition of sharps before the particular notes as they occur in the tune, upon that letter which is the seventh degree of the key, and the note that follows it ascends one degree; but when the following note descends, the sharp is generally omitted. The sixth degree is sometimes sharpened in ascending.

The rules to find the mi, are founded upon the scale of the keys. The mi is the seventh degree of the sharp key, and the second degree of the flat key.

CHAP. IX. OF ACCENT.

A greater stress of voice upon any particular part of the bar is what is called Accent. Singers in performing single common and triple time, should be careful to accent only that part of the bar, which is marked by the first beat; and in performing double common time they should place a full accent upon that part of the bar, which is marked by the first beat, and only a half accent upon that part, which is marked by the third beat. As to the place of the accent, it never varies; but it is not so with its quantity. If an important word fall into the accented part of the bar, the accent should be forcibly marked, and more feebly, when the accented part of the bar happens to be filled by an unimportant word. Upon the whole however, the accent in music is not very doubtful, nor difficult to be acquired. A proper and graceful accent is one great beauty of singing, and we shall see how necessary and reasonable it is, that every instructor be thoroughly acquainted with such proper and graceful accent, and be able to inculcate it both by precept and example.

CHAP. X. OF THE SWELL.

THE swell is in one sense applicable to all music. There is something of it upon every note, or syllable that is sung. In quantity it is in degree proportioned to the length of the note, and is formed by increasing the sound to the middle of the note, and decreasing it to the close. Thus defined, the swell belongs to all music; but in its more appropriate acceptation it is numbered among the most refined and delicate beauties of music. In this sense it is never used unless the sentiment be very emphatical, and the sound intended to express such sentiment in a manner at once striking and affecting. When the swell is used in cases of this nature, it in quantity always exceeds the ordinary swell, which is above defined, and is sometimes different in other respects. In the general way, it resembles the common swell, except in degree; and in performing the voice should gradually increase from soft to loud, and then decrease to soft again. Sometimes, however, the voice when swelled to the full, should break off abruptly and leave the note; and at other times, a full, loud voice should strike suddenly upon the note, and then decrease to its close.

CHAP. XI. OF SOFT AND LOUD.

SOFTNESS and loudness are to music what light and shade are to painting. While the voice is very soft and small, the sentiments expressed, are wrapt in deep shade, and seen at a distance; but when the music increases in loudness to the extent of the human voice, the sentiments are seen hastening from the shade, and advancing into a glare of light; and when soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant shades. To sing, sometimes loud, at others soft, as the sentiments require, is indeed a principal beauty of singing. By this means objects appear in the blaze of day, in the shade, or in the twilight, at the performer's bidding; while to the music is added, variety and richness of expression, and often times a more than double effect.

In a theory the particular directions when to sing loud, and when to sing soft, cannot be given. These depending on the music, the words, and the occasion, must be left to the judgment and discretion of teachers and choristers. In the different stages of the same piece of music, the quantity of sound should frequently be different; and as often as the composition is sung to new words, the soft and loud should be made to correspond. All the common plain tunes that are in daily use, ought in a special manner to be varied in loudness and softness, according to the sense of the psalms and hymns in which they are sung. By this means, a single tune, at different times may be made to appear like a different tune, and that tedious and disgusting sameness, so much, and so reasonably complained of in our church music, may in a great measure be removed. Thus may psalmody be made to assume a more extensive variety; and the mind, charmed and elevated with the improvement, be more highly exalted in the sublime exercises of devotion.

CHAP. XII. OF PREPARATIVE OR LEANING NOTES.

THE Preparative are those little notes that are sprinkled here and there among the common notes of the tune. These are notes of embellishment. They add nothing to the time of the bar in which they are used, for whatever time be occupied by these notes, so much must be taken from the notes they embellish, that the whole time of the bar be not augmented. These leaning, or preparative notes, if rightly sung, give to the air a turn, that is exquisitely delicate. They are used for several purposes. In slow movements they soften and smooth the effect of certain distances. In bold and energetic movements, a chain of these notes serve to link the greater intervals, and form an easy passage from a preceding to a succeeding sound, and afford full scope for the display of flexibility of voice. They are frequently used as principal notes, and are to be dwelt upon a little longer than the notes with which they are connected; and by thus dwelling upon a note of any chord, they retard the completion of the subsequent harmony. The manner of passing from the preparative to the other note is peculiarly expressive, and not communicable except by example.

CHAP. XIII. OF TIME.

TIME in music is originally of two kinds, Common and Triple. These are distinguished from each other by the different divisions of the bar into its primary or principal parts. Whenever the bar is in the very first instance, divided into an even number of parts, the music is in common time; but if divided into an uneven number of parts, the music is in triple time. In triple time, the bar is always divided into three parts, and marked by three beats. In common time it is sometimes divided into four parts, and marked by four beats; * but more generally into two parts only, and marked by two beats. Hence there is one species of common time, where the bar is divided into two parts, marked

* In singing this kind of common time ordinary performers do not perceptibly distinguish between the whole and the half accent; and unless this be done, the time itself might as well be resolved into the other kind of common time by dividing each bar into two, and measuring them by two beats instead of four. But as accurate performers distinguish between the accents, I have chosen to retain this kind of time, as differing from common time with a single accent.

by two beats ; and another species where the bar is divided into four parts, marked by four beats. The former by way of distinction may be called common, or single common, and the latter, double common time.

But the different kinds of time must be further considered ; for both Common and Triple time may be either simple or compound. Simple and compound time are distinguished not by the primary division of the bar into beats, but by the subdivisions of those beats or parts into their still less parts. For instance, in single common and triple time, when they are simple, each beat or part is represented by a minim, and this is subdivided into two crochets, or four quavers. But if the time be compound, each of the beats or parts, is represented by a pointed minim, which is subdivided into three crochets, or six quavers. Compound time may be derived from simple merely by dividing the beat into three parts instead of two. Instances of this kind are very common. The minim in simple time is frequently divided into three crochets, and whether the figure 3 be placed over them or not, the time thus far becomes compound. † in this way one or more parts of the choir is often moving in compound time, while the others are moving in simple. The compound of triple and double common time are not used in psalmody ; they are therefore omitted in the scale of rules.

CHAP. XIV. OF MODES.

NOTHING can exceed the simplicity of the modes of time. They depend wholly upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same ; but if the music either quicken or slacken its movement, the mode changes. If one tune be sung fast and another slow, they belong to different modes ; and even the same tune, if it be sung at one time fast, and at another slow, belongs first to one mode, and then to another. For the quickness or the slowness of the music is the only distinction between the modes. In the scale I have distinguished modes to the number of seven. These belong alike to each kind of time, and are known, as occasion requires, by placing the name of the mode over the music, where the movement begins. To mark the identical time, affixed in the definition of the modes, is not so necessary, as to make the proportional and proper difference between the several modes. Does it become a question what it is, that regulates the quickness and slowness of music ? I answer, it is the air and the words. Governed by these, the composer will not mistake in the choice of his mode ; and when music is sung to the words set to it, performers need only follow the given directions ; but when it is extended to other words, performers ought frequently to alter the mode for the sake of accommodating it to the words. This ought especially to be done with the common plain tunes, when sung in different psalms and hymns.

CHAP. XV. OF TIME AND MODE, the Topics of the two last Chapters, critically reviewed.

IN the following system of rules the various kinds of time and the modes in music are distinguished in a different manner from what is usual. A general view of the plan, that I have adopted, has been given in the course of the preceding observations ; and had there been nothing of novelty in it, a general view would have been sufficient ; but as it differs from the common method of explaining the modes and times, I shall

† See the piece of Music called Baltimore.

here bestow upon it some further remarks. The object of these remarks will be to discover, how far the proposed plan of time and mode is an improvement upon that, which is commonly received.

In order to determine this point, let us compare the two plans together ; and let the contrast decide, to which the preference is due.

It is indeed true, that the common plan of explaining the modes and times is that, which at present obtains, and I am fully aware that numerous arguments in support of a thing are apt to be drawn from that source. Whatever has been long and extensively established, frequently becomes sacred and inviolable ; and if nothing were made respectable in this way but truth and virtue, it certainly would afford us a most pleasing consideration. But the misfortune is, that while use and time confer a sanctity upon what is right, they fail not to indulge what is wrong. Hence truth and error oftentimes acquire an equal veneration, and are supported with almost equal zeal and perseverance.

The present age however affords greater exceptions to these remarks, than are to be met with in any former period. Instead of implicitly adhering to old modes and tenets, Mankind begin to think it worth while to examine for themselves. And as this sentiment prevails, they will be more and more astonished with new discoveries of faults and follies, which have been sanctioned by extensive, or immemorial usage. We are not however to presume upon a period, when the people will utterly lose sight of their attachment to forms and opinions that are rendered sacred by time and numbers ; for the arguments on which such forms and opinions rest, are not easy to be shaken. Indeed there is nothing that will justify turning aside from the old way, unless it be, to walk in a new one, which is decidedly better. Utility is therefore the only plea, that can justify innovations upon principles and practices of long standing, or extensive acceptance ; and it is wholly upon this plea, that I have in this book presented the public with something, that is different from what is commonly received upon the various kinds of time and mode.

The end to be answered in music by the different kinds of time and mode, or movement, is variety. Were it possible then, to establish a plan so contrived, as to admit the greatest variety, preserving at the same time a perfect simplicity, alterations and improvements would instantly be at an end ; because such a plan would be complete. Of course that system, which approaches nearest towards uniting variety and simplicity, must unquestionably be the best system ; and I believe it will be found upon examination, that the plan, I have adopted, for ascertaining and defining the different kinds of time and the modes, possesses greater variety, and far greater simplicity, than the one, that is now in common use.

In examining these points, I shall consider only those kinds of time that are used in psalmody ; to wit, single and double common time, triple time and compound common time. In regard to other divisions of time, which are never used, except in instrumental music, it will be sufficient to remark, that they naturally fall into the same plan, and are explained upon the same principles with those, that are here considered. Upon examination it will appear, that the proposed plan is the superior in point of variety ; for it distinguishes the modes or movements merely by the quickness or slowness, with which the music is performed. And upon this plan of considering the modes they may be extended to any indefinite number, without destroying simplicity in the least degree. But supposing them to be extended only to seven, as is done in the scale, and allowing this number to each of the four kinds of time, and the aggregate number of distinct modes is twenty eight ; whereas, upon the common plan of defining them, the aggregate number is only eleven ; two in single and two in double common time ; in triple time four, and in compound common time three. And even these are distinguished in a manner much less simple and natural than in the plan proposed ; for they depend, sometimes upon the quickness or slowness of the music, and sometimes upon the different measures of the bar ; while upon

the proposed plan they uniformly depend upon the quickness or slowness of the music, the only natural mark of distinction between the modes. Such is the comparative state of the common and proposed plans in regard to the article of variety. Let us proceed a little further and contrast them upon the article of simplicity.

The proposed plan will be found to have the advantage in point of simplicity; first because it has not so many different measures for the bar; and secondly, because it has not so many divisions of notes by the beats. For it may be observed from the following illustration, that the proposed plan reduces the different measures of the bar, from nine to four; and the different divisions of the notes by the beats from seven, to two.

Upon the plan proposed there are no more than four measures for the bar; one for single common, one for double common, one for compound common, and one for triple time. Every mode, that arises from the same kind of time, always retains the same measure note. But upon the common plan the bar has no less than nine different measures; two in common, four in triple, and three in compound time. But why this introduction of different measure notes into the same kind of time? Certainly it cannot be necessary for the sake of distinguishing the modes; for these with a single measure note may be completely defined merely by making them depend on the quickness or slowness of the music. To use a plurality of measure notes on account of the modes, as is commonly done, must therefore be needless; but when contemplated in another point of light, it is not only needless, but injurious; for it must inevitably destroy the simplicity of the system, and render the business of the learner much more intricate and laborious. The intricacy arising from this source is in a great measure removed upon the plan proposed; for it gives to each kind of time only the single measure for the bar.

The superior simplicity of the proposed plan is equally remarkable in its division of the notes by the beats. All the divisions, that it makes, amount only to two; one for single common, double common, and triple time, and one for compound common time.

In single common, double common, and triple time, the minim is always sung to one beat. In compound time to two thirds of a beat. In the common way of explaining time and mode, there are seven divisions of notes by the beats. Let us make the contrast a little more familiar by a single example. Upon the plan proposed, the quaver is always sung either to a quarter or a sixth part of a beat, and the other notes in like proportion; but upon the common plan the quaver is so variously divided by the beat, that it must be sung, according as it is used in different places, to the time of two beats, one beat, half a beat, a quarter of a beat, two thirds of a beat, one third of a beat, or a sixth part of a beat. And in the same proportion in regard to their beats, must the rest of the notes be varied. But does not this extensive division of the notes by the beats open to us another source of intricacy in the common plan? and may not this intricacy be principally avoided by introducing the plan, that I have adopted?

I have ventured to revive and introduce the Breve as the Measure note of Double Common Time. It may not therefore be unworthy of remark, that the same notes will uniformly be marked by the same number of beats, in the three kinds of time principally used in psalmody; to wit, in Single Common, Double Common, and Triple Time. In all these, the breve, whenever it occurs, will be marked by four beats, the semibreve by two beats, the minim by one beat, the crochet by one half of a beat, the quaver by one fourth of a beat, &c. Hence too, the kind of time the singer is performing will all along be obvious from the slightest glance at the bar; for, if the bar, for instance, be filled by a breve, or two semibreves, four minims, or their quantities, he will perceive it is Double Common Time, and must be marked with four beats; if the

bar be filled by a semibreve, two minims, or their quantities, he will know it is single common time, and must be marked with two beats; if the bar be filled with a pointed semibreve, three minims or their quantities, he will be reminded that it is Triple Time, and must be marked with three beats; and if the bar be filled with two pointed minims, six crochets or their quantities, he must see it is Compound Triple Time, and must be marked with six beats.

The number of musical characters need not be increased by this revival of the breve. The Demisemiquaver may be expunged from the scale, and the shortest notes used in music, upon the proposed plan of writing it, may be as perfectly expressed by the semiquaver, as in the ordinary way by the demisemiquaver.

It results then, that there need be only four measures for the Bar, one for each of the kinds of time required, to wit, Single Common, Double Common, Triple and Compound Common Time; and no more than two divisions of the notes by the beats, one for the three former, and one for the latter of these times.

To all these considerations it might be added, that upon the proposed plan, music would be more easily written, and printed, than at present for it would be more generally expressed by plain and open notes, such as semibreves and minims. But enough has been said. The view which has been taken of the proposed plan is already comprehensive. In contrast with that, which at present obtains, it appears to be superior both in variety and in simplicity. In variety, for it introduces a more natural, definite and extensive division of modes. In simplicity, for it requires fewer measures for the bar, and fewer divisions of the notes by the beats. By means of its variety, additional diversity and expression may be introduced into music, without embarrassing the performer; while the composer may give more precise directions, how slow, or how fast, he would have his music sung; and by means of its simplicity, much, very much, of the intricacy of the established system is removed, and the labours of the learner rendered more plain and easy. The arguments then, by which the proposed plan is recommended, are its variety and simplicity. These are clear, determinate and important. As to the objections against the plan, I know of none that are weighty, unless perhaps that it is not now in use. But this objection cannot be decisive; for the same mode of reasoning, that would lead us to reject one improvement because of its novelty, would, if pursued, extend to the exclusion of improvements of every kind, and add to an established error the aggravations of despair. I would not however be understood to advocate the plan, that I have adopted, as a perfect one, which Time may discover, and correct imperfections, not at present foreseen. Long reflection has, however, convinced me, that in its present state it may be introduced into practice, and become a real improvement in the Art of Music. But I am willing to submit it to inspection, without much as wishing it to meet the approbation of the public, any further, than it will bear a critical examination.

CHAP. XVI. A VIEW of the new PLAN of printing MUSIC, and of the new METHOD of teaching the ART of SINGING

THIS Book exhibits a Plan and Method which are different from any that have yet appeared.

The principal Objects of this Plan and of this Method are to lessen the burden of the learner; to facilitate the performance, or practice of Music; and to promote a general improvement in the praises of our God and Redeemer.

Music, printed without the lines, is more simple than it can be on lines and spaces ; because the lines and spaces increase the number of the notes, which compose the characters, and render them more indistinct, and more difficult to be retained in the memory.

Three of the musical characters are made more simple by rejecting the long stroke of the crotchet, which is one half of the character ; by which means the parts of the quaver are diminished one third ; and the semiquaver one fourth.

The clefs, F and G, and the repeat, R, are characters used in reading and are familiar to every one ; these are used instead of those, which are unknown, till learned as musical characters.

The four kinds of characters denote the four singing syllables ; and the learner will immediately name the notes with great facility, and will find them with equal ease in every part, and in all the different changes of the keys.

But these are by no means the greatest advantages, derived from the plan, and method of teaching by these characters.

The music is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or first degree of the key. The common chord taken upon the key note consists of the first, third and fifth degrees of the key. Lessons of the degrees of the key, and of the common chords are given in the system of the Rules.

There are only two keys in music, the sharp, or major key ; and the flat, or minor key. There are also only two common chords taken upon the key note ; one for the sharp key, and one for the flat key ; and these chords differ only in the third degree, which is half a tone higher in the sharp, than in the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably ; and whenever the key be shifted, from one letter to another, the characters and the common chord will shift with the key ; and retain, from the key note, the same order of characters, of names, and of arrangement of tones and semitones.

This similarity of the characters, of the names of the notes, and of the order of tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy ; and will greatly diminish the expences of tuition and the consumption of time necessarily employed in learning the Art. By this method children will soon learn to read music as easily as they read their books.

Another advantage arising from it is, that those who practise upon this system will perform with greater facility, and be able to sing any art that is within the compass of their voices.

Is it not rational to suppose, that great advantages may be derived from the introduction of this plan ?

Upon this plan and method the knowledge of the Art will be easily obtained ; music will be read in a short time with great facility ; and the performance of it will be ready and familiar. The natural consequence of this will be, that the cultivation of the art will become more general ; and the practice of it will be rendered more pleasing and entertaining.

It is sincerely and ardently wished, that the introduction of it may be of public utility ; that our Psalmody may be improved by it ; and that our devout acts of praise may become more delightful to the people of God, and more pleasing in the sight of Him, Who is the proper object of all worship, adoration and praise.

I N D E X.

America,	S.	33	Deerfield,	L.	34	Lancaster,	P.	46	Palmis,	L.
Angels Hymn,	L.	39	Delaware,	C.	60	Leeds,	L.	71	Pelham,	S.
Archdale,	C.	57	Dover,	C.	40	Leighton,	C.	59	Perfia,	L.
Asia,	C.	78	Dresden,	L.	95	Litchfield,	L.	50	Pittsfield,	S.
Aylsbury,	S.	42	Dublin,	C.	42	Lorrain,	L.	88	Plymouth,	C.
			Dunbar,	S.	91				Portugal,	L.
Bangor,	C.	93	Dunstan,	L.	55	Mear,	C.	38	Princeton,	S.
Bath,	S.	48	Durham,	C.	91	Madrid,	L.	74	Putney,	L.
Bedford,	C.	45				Malden,	C.	55	Providence,	P.
Berlin,	L.	67	Easton,	C.	77	Mansfield,	S.	52	Scotland,	L.
Bethesda,	P.	61	Enfield,	C.	53	Mantua,	S.	68	Southbury,	P.
Bethlehem,	S.	52	Epping,	L.	51	Maryland,	C.	49	Suffolk,	C.
Beverly,	S.	37				Mecklenburg,	L.	83	Sunderland,	P.
Bloomfield,	S.	47	Geneva,	L.	56	Middlebury,	C.	36	Surry,	L.
Bolton,	L.	70	Genoa,	L.	56	Milan,	C.	35	Sutton,	S.
Braintree,	C.	69	Georgia,	C.	47	Milton,	C.	66	Sweden,	P.
Burford,	C.	75	Germany,	S.	68				Tennessee,	C.
			Groton,	L.	43	Nantwich,	L.	90	Tyndale,	S.
Canton,	P.	72	Guilford,	C.	35	Naples,	C.	58	Wakefield,	C.
Carlisle,	L.	37				Neston,	L.	80	Wales,	P.
Carr's Lane,	C.	74	Haddam,	S.	51	Newbern,	P.	65	Walfall,	C.
Charleston,	P.	66	Hamburgh,	S.	48	New London,	L.	54	Wells,	L.
Chester,	C.	69	Hampton,	C.	64	Newport,	P.	82	Weston Favel,	C.
Chesterfield,	C.	33	Hanover,	P.	92	Norfolk,	C.	39	Whitfield,	S.
China,	C.	90							Windsor,	C.
Colchester,	C.	54	Irish,	C.	40	Old 100,	L.	60	Woodbridge,	S.
Coventry,	S.	44	Isle of Wight,	C.	93	Old York,	C.	87	Woodbury,	C.
Crowle,	C.	75	Jersey,	P.	86	Oxford,	L.	36		

N. B. The Metres are designated by the letters which are placed after the names of the tunes in the index. L. flows that the tune is long metre; C. common metre; S. Short metre; and P. particular metre.

SCALE OF RULES.

Treble, Counter and Tenor.

EIGHT NOTES.

Order of the Notes.

G fifth space	○		○	fol	○				
F fifth line	□		□	faw	□				
E fourth space	△		△	law	△				
D fourth line	○		○	fol	○				
C third space	□		□	faw	□				
B third line	◇		◇	mi	◇				
A second space	△		△	law	△				
G second line	○	G	○	fol	○				
F first space	□								
E first line	△								

Four kinds of characters, to wit, ◇ □ ○ △. The diamond is mi; the square is faw; the round is fol; and the quarter of a diamond is law.

Bass.

B fifth space	◇								
A fifth line	△								
G fourth space	○		○	fol	○				
F fourth line	□	F	□	faw	□				
E third space	△		△	law	△				
D third line	○		○	fol	○				
C second space	□		□	faw	□				
B second line	◇		◇	mi	◇				
A first space	△		△	law	△				
G first line	○		○	fol	○				

Ascending

Ascending


Descending

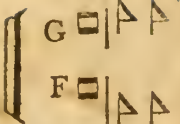
Descending

Characters.

Explanations.


Examples.

Brace  Shows how many parts are sung together.



























Cliff G Is used in Treble, Counter and Tenor.


Cliff F Is used in Bass only.


Clofe  Shows the end of the Tune.


Notes or marks of sounds.


	mi	faw	fol	law
Breves				
Semibreves				
Minims				
Crotchets				
Quavers				
Semiquavers				


Rests or marks of silence.

Breve Rest 


Semibreve 

Minim 

Crotchet 








Quaver 

Proportion of the Notes.

One  Breve is

Two   Semibreves

Four     Minims

Eight         Crotchets

Sixteen             Quavers

Thirty-two                 Semiquavers.

The Rests have the same proportion, except the semibreve, which fills a bar in Triple time.

Dot . At the right hand of a note, adds to it half its length

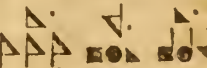
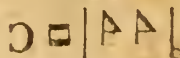


Figure 3 Shows that each of the three notes is one third of a beat



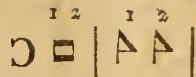
Single bar | Divides the time according to the measure note



TIMES.

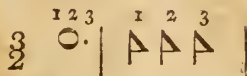
COMMON TIME.

Marked C Is measured by one femibreve ; has two beats, one down and one up.



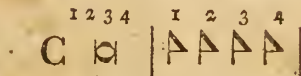
TRIPLE TIME.

Marked $\frac{3}{2}$ Is measured by a dotted femibreve ; has three beats, two down and one up



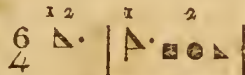
DOUBLE COMMON TIME.

Marked C Is measured by one breve ; has four beats, two down and two up.



COMPOUND COMMON TIME.

Marked $\frac{6}{4}$ Is measured by a dotted femibreve ; has two beats, one down and one up.



N.B. The hand falls at the beginning of every bar in all kinds of time.

MODES.

Names.	Length of a beat.
Very flow.	A second and a half.
Slow.	A second and a quarter.
Moderate.	A second.
Cheerful.	Seven eighths.
Lively.	Two thirds.
Quick.	Five eighths.
Very quick.	Half a second.

Rules to find the mi.

Sharp, #.

Flat, b.

When there is neither sharp nor flat at the beginning of a tune, mi is in

B

One #

mi is in

F#

Two ##

mi is in

C#

Three ###

mi is in

G#

Four ####

mi is in

D#

One b

mi is in

E

Two bb

mi is in

A

Three bbb

mi is in

D

Four bbbb

mi is in

G

Sharp # Raises a note half a tone #■

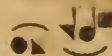
Flat b Sinks a note half a tone b◆

Natural ♮ Restores a note to its primitive sound ♮▲

Slur



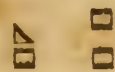
Shows what notes are fung at one syllable



Double notes



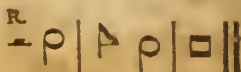
Either may be fung..



Double bar



Shows when to repeat.



Repeat

R

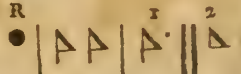
Shows, that the tune is fung again from that note to a double bar, or close.



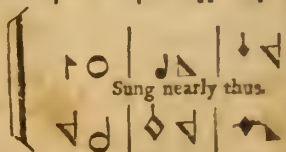
Figures

1, 2

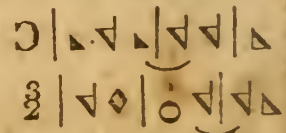
Show that the note under 1, is fung the first time, and that under 2, the second time.



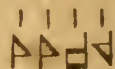
Preparative or leaning notes. These notes add nothing to the time of the bar in which they are used, for whatever tune be occu. so much must be taken from the notes with which they are connected.



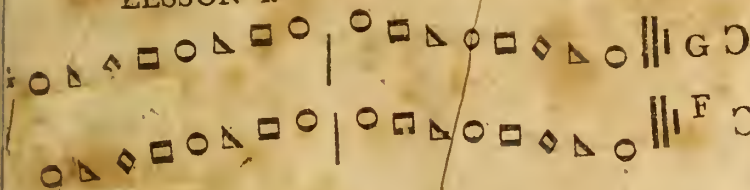
Driving notes, are carried out of their proper order in the bar, or through the bar.



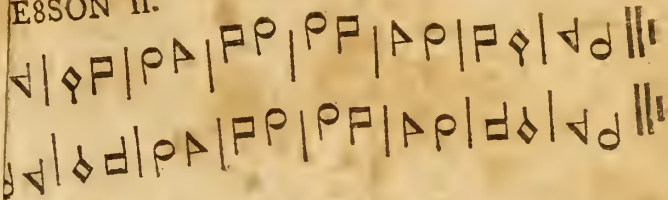
Marks of distinction. These notes are fung in a pointed, and distinct manner.



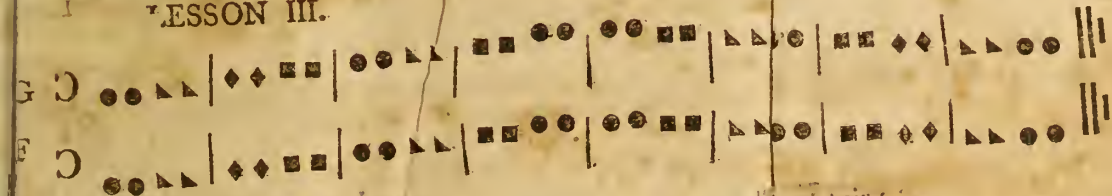
LESSON I.



LESSON II.



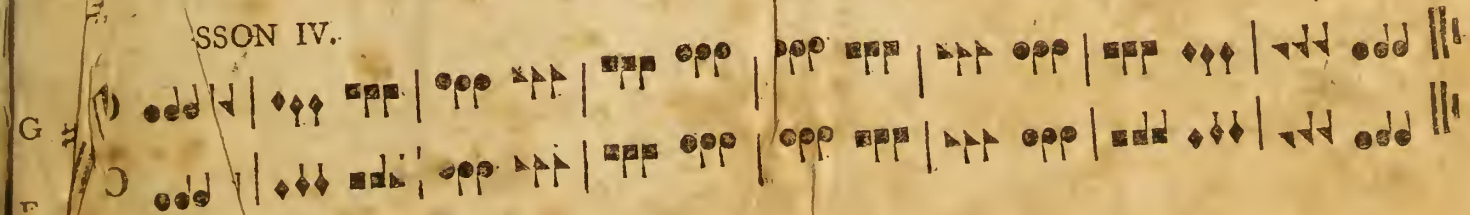
LESSON III.



LESSON

- I. Sing without the beat.
- II. With one beat to each note.
- III. Two notes to each beat.
- IV. Three notes to each beat.

LESSON IV.



LESSON V.

The figures show the degrees of the Key

LESSON VI.

5 5 1 5 6 5 5 1 2 3 2 1 5 1 2 2 1 7 6 5 5 1 2 3 4 3 2 1

G O O □ O ▽ O O □ O ▽ O O || G O □ O O □ ▽ O O □ O ▽ O □ ||

5 1 1 5 6 5 1 3 4 5 5 1 5 3 2 7 1 2 2 5 5 6 5 1 4 5 5 1

F O □ □ O ▽ O □ ▽ □ O O □ || F O ▽ O □ ▽ □ O O O O ▽ O □ □ O O □ ||

LESSON VII.

Two beats in a bar, one down and one up.

5 1 7 1 2 3 2 1 1 3 2 1 7 1 1 2 3 2 1 7 6 5 5 1 2 3 2 1

G C - d|f d|f p|p| p| □ | - f|p p|p d| □ | - f|p p|p d| ▽ | O | - d|f p|p| p| □ ||

5 1 2 3 4 5 5 1 1 1 5 6 5 1 1 5 1 7 1 2 2 5 5 3 4 5 5 1

F C - p|d d|p f|p p| □ | - d|d p|p| p| □ | - d|p d|d d|d d| O | - p|p f|p p| □ ||

LESSON VIII.

1 3 2 1 3 4 3 2 2 3 1 2 7 1 1 2 3 4 2 3 1 2 2 3 4 3 2 1

G # C - d|v d|d v|f p| O | - d|v d|d d| □ | - d|d v|f d|v d| O | - d|p f|v d| □ ||

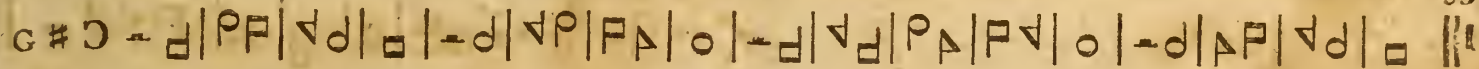
1 1 5 1 1 7 1 5 5 1 6 4 5 1 1 5 1 4 5 1 6 5 5 1 4 5 5 1

F p|p p|p p|v p| O | - p|p p|d d| □ | - p|p p|d d|f p| O | - p|p d|p p| □ ||

SCALE OF SHARP KEYS.

SCALE OF FLAT KEYS.

D. Sharp key of C.	Of G.	Of D. eighth	Of F.	B. Flat key of A.	Of E.	Of D.	Of G.
C eighth degree		\sharp seventh		A eighth degree		b	
B seventh degree		sixth		G seventh degree			eighth
A sixth degree		fifth	b	F sixth degree	\sharp		seventh
G fifth degree	eighth]	fourth		E fifth degree	eighth		
F fourth degree	\sharp seventh	third	eighth	D fourth degree	seventh	eighth	b sixth
E third degree	sixth	second	ninth	C third degree	sixth	seventh	fifth
D second degree	fifth	first	sixth	B second degree	fifth		fourth
C first degree	fourth	\sharp	fifth	A first degree	fourth	b sixth	third
B	third			G	third	fifth	second
A	second		b fourth			fourth	first
G	first		third	F	\sharp second		
			second	E	first	third	
F	\sharp		first	D		second	
						first	b



Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

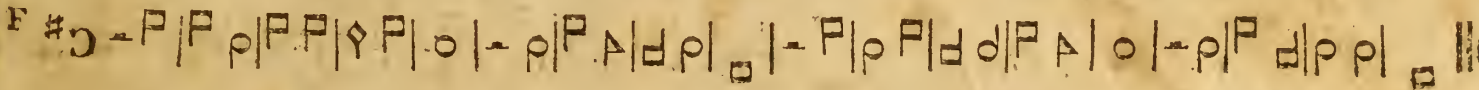
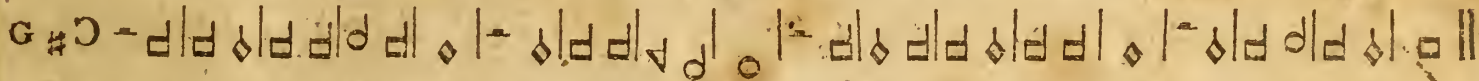


Cheerful.

CHESTERFIELD. No. 2.



I'll speak the honors of my King, His form divinely fair; None of the sons of mortal race May with the Lord compare.



G # C - d | d d | v d | d d | □ | - v | d v | F A | d d | □ | - d | d v | F v | A v | □ | - d | d d | A F | v d | □ ||

The heavens declare thy glory, Lord : In every star thy goodness shines, But when our eyes behold thy word, We read thy name in fairer lines.

G # C - d | d d | d d | v d | □ | - d | d d | d d | d v | □ | - d | d d | d d | d d | □ | - d | d d | d d | d d | □ ||

G # C - A | P P | P A | P d | A | - A | P P | P A | P P | □ | - d | A P | P P | P P | □ | - d | A P | P A | P P | A ||

F # C - F | F P | F F | d P | □ | - F | P P | P P | P d | □ | - P | F F | P P | P P | □ | - P | d P | F d | P P | □ ||

Cheerful.

W E L L S. No. 4.

G # C □ | A P | P P | P A | □ | - P | P P | P A | P d | □ | - A | P P | A P | P A | □ | - d | A P | P A | P d | □ ||

When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his throne.

G # C □ | d d | v d | v d | □ | - d | d d | v d | d d | □ | - d | d v | P d | v d | □ | - d | d d | d d | d d | □ ||

G # C A | P P | A P | P P | □ | - P | P P | P P | A P | □ | - P | A A | A P | P P | □ | - P | P P | P P | A P | A ||

F # C □ | P P | P P | P P | □ | - P | P P | P P | d d | □ | - P | F F | P P | P P | □ | - P | A A | P P | d d | □ ||

MILAN No. 5.

Cheerful.

G # C | V d | d | P P | A | - A | P | Y A | O | - A | P | P | P A | O | - A | P | A | O | O ||

Oh, for a shout of sacred joy! To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

G # C | d | d | P | V d | O | - A | V V | d d | O | - A | d d | V d | d d | O | - A | A | O | O | O ||

G # C | P | P | A | P P | O | - A | P | P | P | O | - A | P | P | P | O | - A | P | A | O | P P | A ||

F # C | P | P | P | P | O | - A | P P | P | O | - P | P P | P A | d | O | - P | P d | O | O | O ||

GUILFORD No. 6.

Cheerful.

G # C | A P | P P | Y A | O | O | V d | d d | O | - d | P P | P | P A | O | - A | P | A | O | O ||

My never ceasing song shall show The mercies of the Lord; And make succeeding ages know How faithful is the Lord.

G # C | d d | V V | d d | O | O | d d | d d | O | - d | V V | A V | d d | O | - V | V | O | O | O ||

G # C | P A | P A | P P | O | O | P P | V d | A | - A | P P | P P | P P | O | - P | P | O | P P | A ||

F # C | P P | P P | P | O | O | O | P d | P P | O | - P | P A | P P | P P | O | - P | A | O | O | O ||

G C O | P P | A P | A P | O | - P | P d | v d | O | - P | P d | v d | v d | O | - d | P P | A P | O ||

Thy life I read, my dearest Lord, With transport all divine; Thine image trace in every word Thy love in every line.

G C O | d c | d v | d d | A | - d | d v | v d | O | - d | d d | d d | v d | O | - d | d v | d d | O ||

G C O | A P | P P | P d | O | - P | A P | P P | A | - A | A P | P P | P P | d | - d | P P | P d | O ||

F C O | A P | P P | P P | O | - d | d A | P P | O | - d | d P | P d | P A | O | - P | A P | P P | O ||

Moderate.

O X F O R D. No. 8

G C O | ■■ ●● | A P | O | - P | ●● ■■ | d v | O | - d | ■■ ■■ | P P | d | - d | ■■ ■■ | A | O | O ||

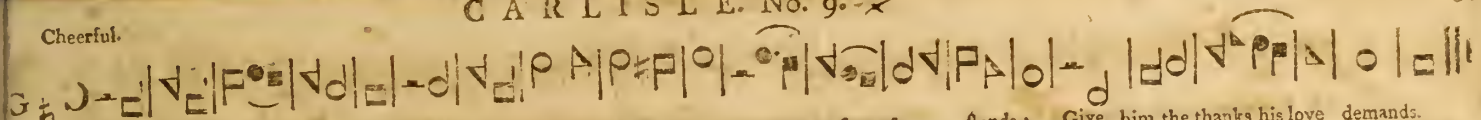
Now let my faith grow strong and rise, And view my Lord in all his love; Look back to hear his dying cries, Then mount and see his throne above.

G C O | ●● ●● | d d | O | - d | ●● ●● | d d | O | - d | ●● ●● | d d | O | - d | ●● ●● | O | O | O ||

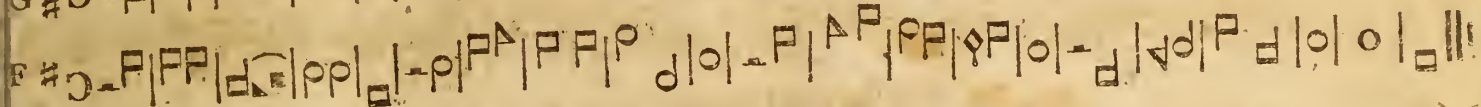
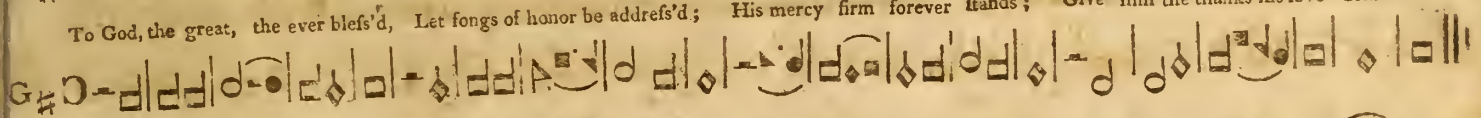
G C O | ■■ ♦♦ | P P | A | - A | ●● ■■ | P P | d | - P | ■■ ■■ | d P | O | - P | ■■ ■■ | O | d | O ||

F C O | ■■ ●● | P P | O | - d | ●● ■■ | d d | O | - P | ■■ ■■ | P P | O | - P | ■■ ■■ | O | O | O ||

Cheerful.

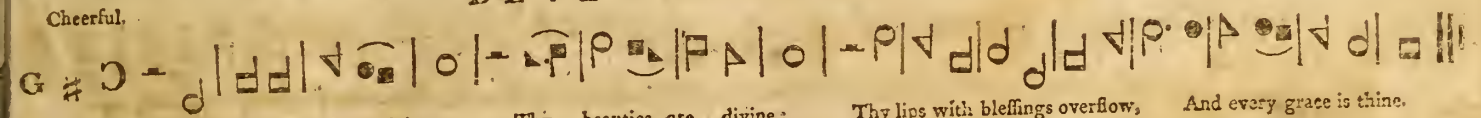


To God, the great, the ever blest'd, Let songs of honor be address'd; His mercy firm forever stands; Give him the thanks his love demands.

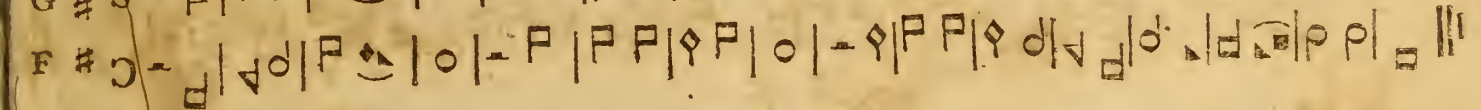
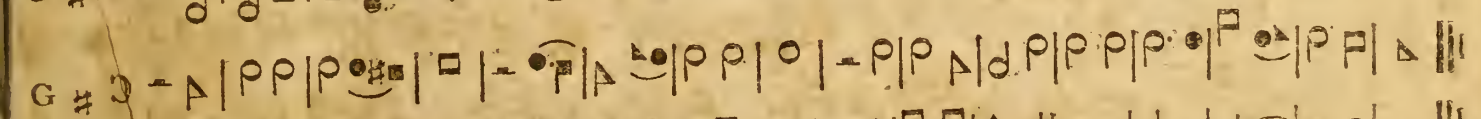
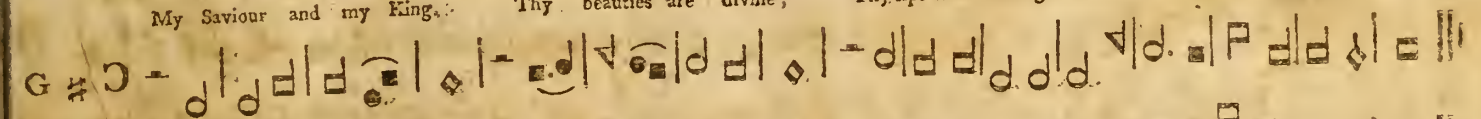


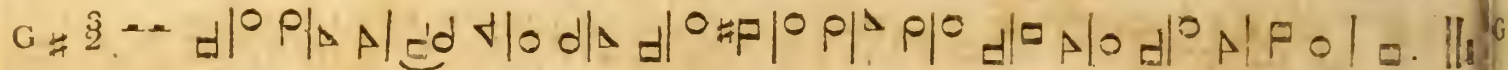
BEVERLY. No. 10.

Cheerful.

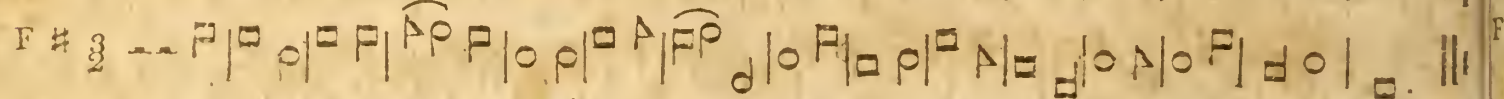
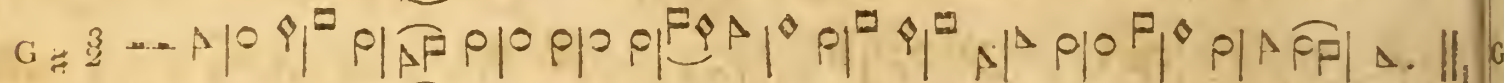
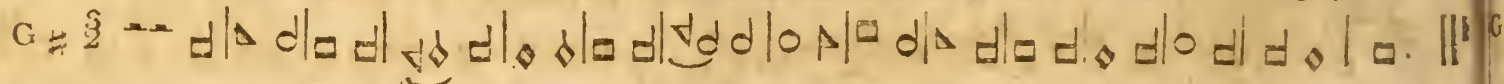


My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And every grace is thine.



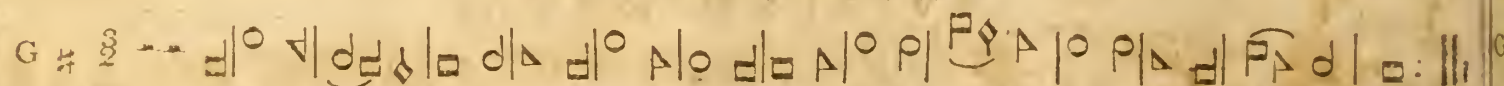


In God's own house pronounce his praise, His grace he there reveals; To heaven your joy and wonders raise For there his glory dwells.

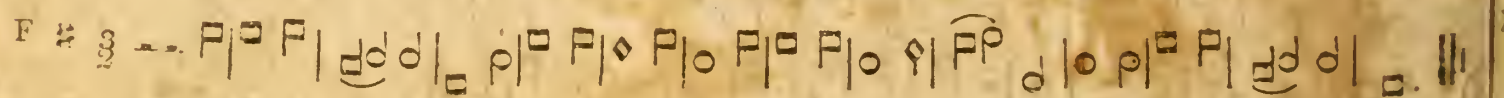
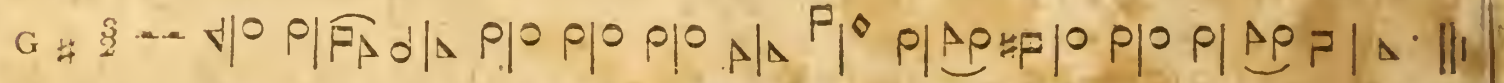
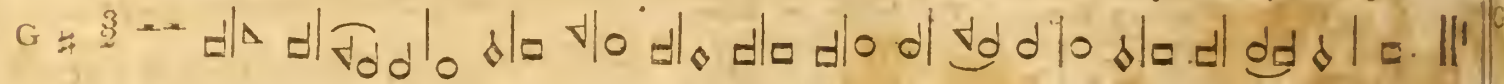


Moderate.

W O O D B R I D G E. No. 12.



Ye humble souls rejoice, And cheerful praises sing; Wake all your harmony of voice, For Jesus is your king.



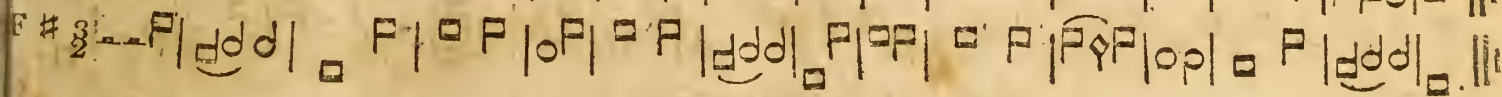
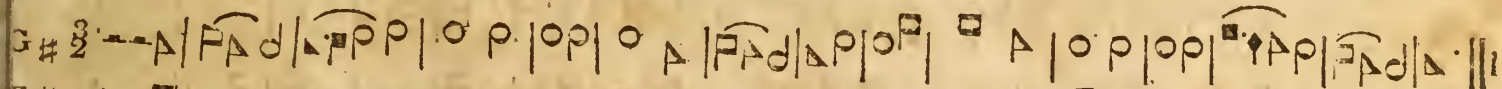
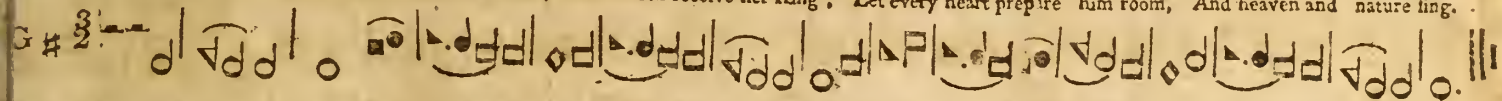
Cheerful.

NORFOLK. No. 13.

39

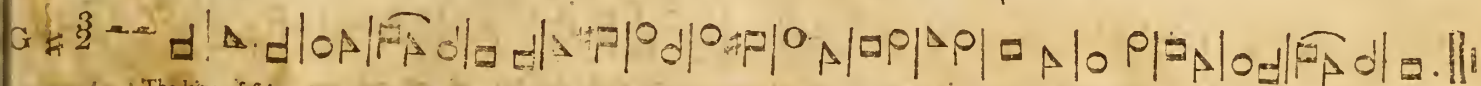


Joy to the world the Lord is come; Let earth receive her King; Let every heart prepare him room, And heaven and nature sing.

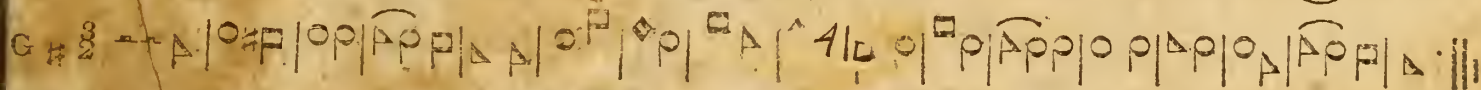
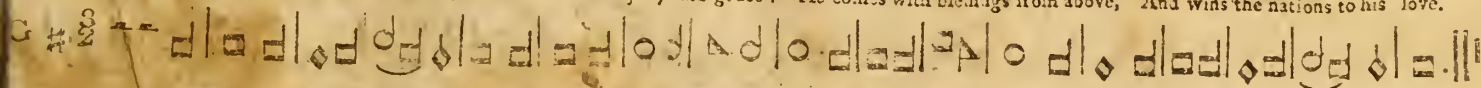


Cheerful.

ANGELS HYMN. No. 14.



The king of fairs, how fair his face, Adorn'd with majesty and grace! He comes with blessings from above, And wins the nations to his love.



D O V E R. No. 15.

G # 3/4 --- d | d d | d A | A P P | d d | d P | A P P | o d | d d | o A | d A | o d | o A | A o | d . ||

My shepherd will supply my need, Jehovah is his name; In pastures fresh he makes me feed Beside the living stream.

G # 3/4 --- d | d d | d d | F A d | d d | d d | d d | d d | d d | o A | d d | d d | d d | d d | d d | d d | d . ||

G # 3/4 --- A | o P | o P | d | d | P | d P | F A | o P | o P | d P | d P | o P | d P | A | o P | d . ||

F # 3/4 --- P | d P | d P | d d | d d | d P | d d | F P | d | o P | d A | o P | d d | o P | d d | P o | d . ||

Cheerful.

I R I S H. No. 16.

G # 3/4 --- d | d d | d d | F A d | d P | A P P | d d | d d | d P | P P A | P P A | d P | d P | P A d | d . ||

Awake my heart, arise my tongue, Prepare a tuneful voice, In God, the life of all my joys Aloud will I rejoice.

G # 3/4 --- d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d d | d . ||

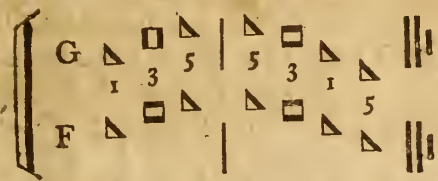
G # 3/4 --- A | o P | P P | A o | o P | P P | A P | d P | d P | o P | d P | o P | A P | P P | A P | P P | d . ||

F # 3/4 --- P | d P | P P | d o | d P | A P P | A P | d P | d P | d P | d P | d P | d P | d P | d P | d P | d P | d . ||

Flat key of A.

Common Chord, A, C, E.

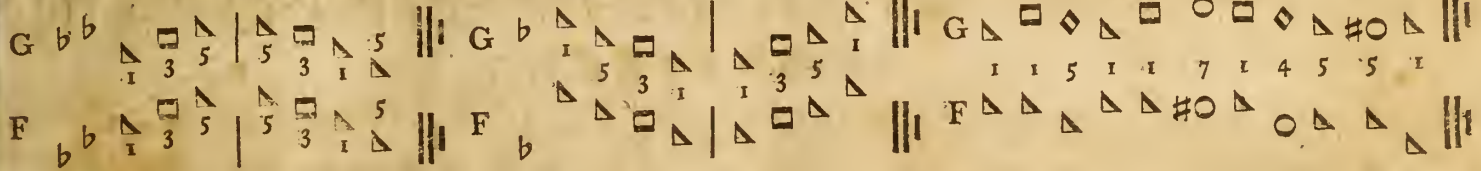
First degree	△	A
Second degree	○	G
Third degree	□	F
Fourth degree	◇	E
Fifth degree	△	D
Sixth degree	□	C
Seventh degree	○	B
First degree	△	A



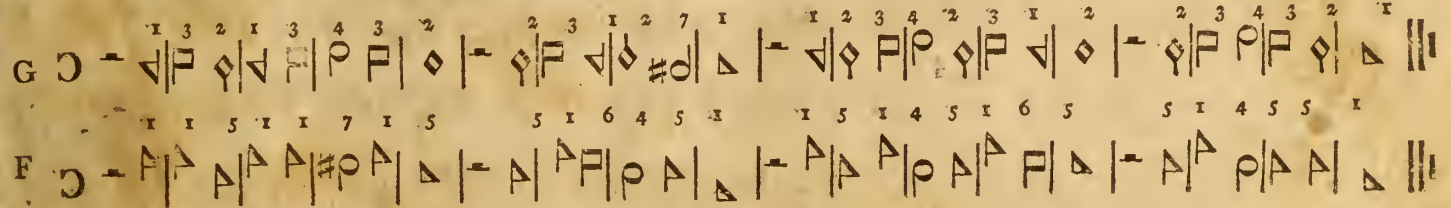
In every flat key, the first and fifth degrees, are the quarter of a diamond figure; the second degree, is the diamond; the third and sixth degrees, are the square; and the fourth and seventh degrees, are the round.

LESSON IX.

Flat key of G. Common Chord, G, B^b, D. Flat key of D. Common Chord, D, F, A.



LESSON X.



F

With earnest longings of the mind, My God, to thee I look ; So pants the hunted hart to find, And taste the cool- ing broo

F C - A | A P | d A | P P | A | - d | d P | A P | d | - d | d P | A A | P P | A | - d | A P | P A |

AYLESBURY. No. 18.

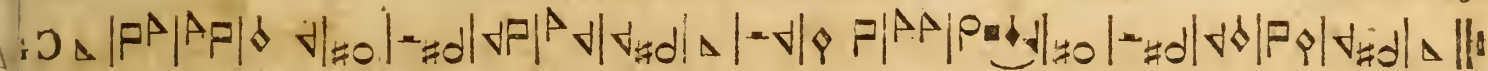
I lift my soul to God, My trust is in his name; Let not my foes that seek my blood Still triumph in my shame.

$\frac{A}{B} \cdot \frac{C}{D} = \frac{AC}{BD}$

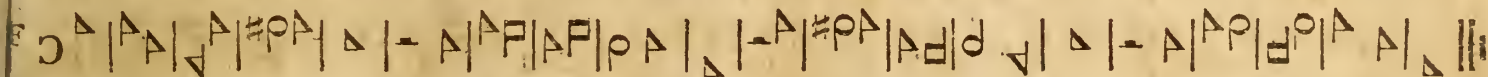
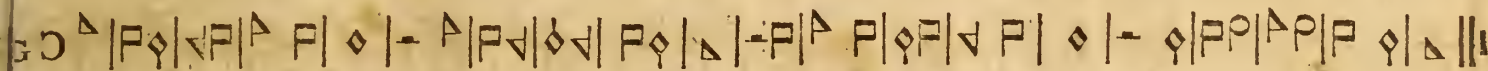
Slow.

G R O T O N. No. 19.

43

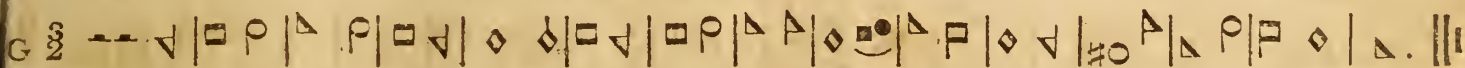


Deep in our hearts let us record The deeper furrows of our Lord; Behold the rising billows roll To overwhelm his holy soul.

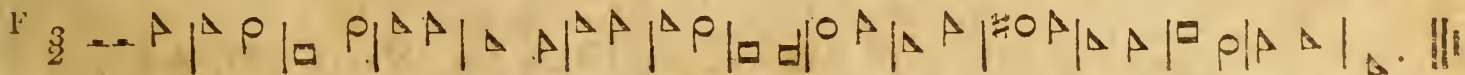
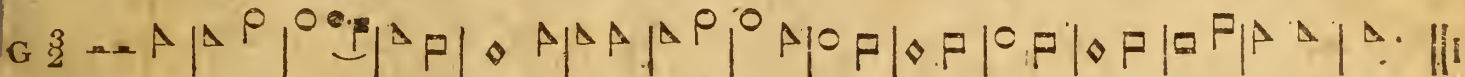


Cheerful.

P L Y M O U T H. No. 20.



With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.



Man has a soul of vast desires, He burns within with restless fires; Tost to and fro his passions fly From van - i - ty to van - i - ty

[illegible][illegible]

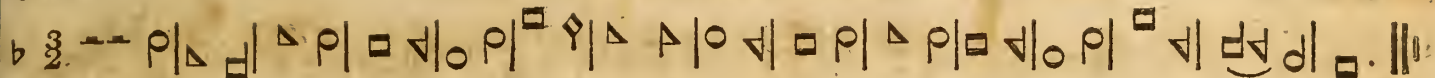
COVENTRY. No 22..

G $\frac{3}{2}$ --- Δ | Δ P | $\diamond \nabla \# \diamond$ | Δ \diamond | $\square \Delta$ | \circ P | \diamond \diamond | Δ P | Δ P | \diamond ∇ | Δ ∇ | Δ P | \bullet P \diamond | Δ ||

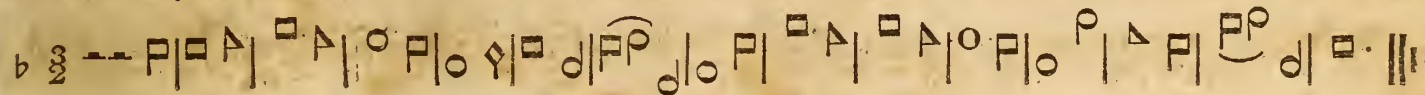
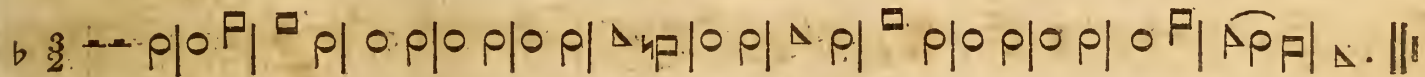
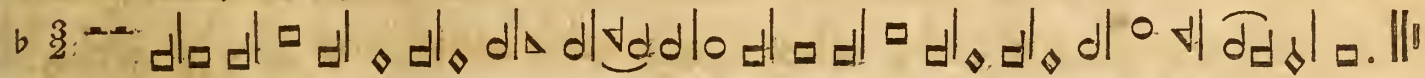
Lord, what a fee - ble piece Is this our mortal frame ! Our life how poor a tri - fle 'tis, That scarce deserves the name !

[illegible][illegible]

$$F_3 = \frac{1}{2} \left(\frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2}$$

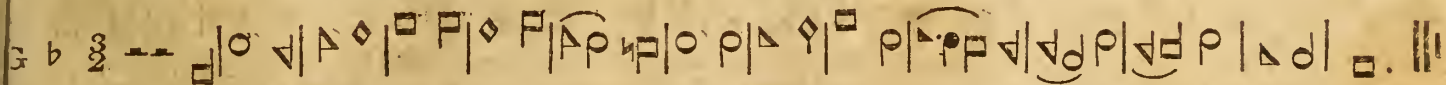


Awake, ye faints, to praise your King Your sweetest passions raise ; Your pious pleasure, while you sing, Increasing with the praise.

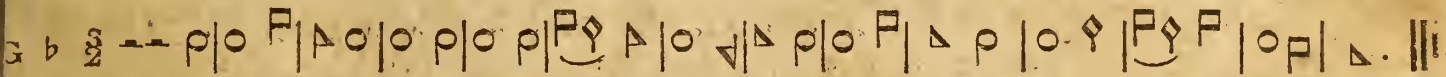
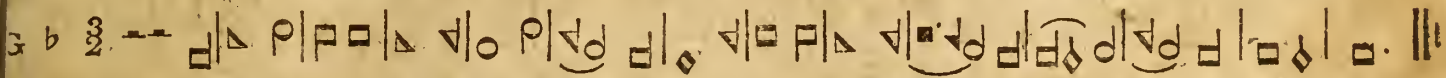


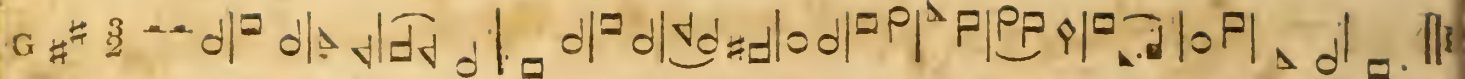
Moderate.

SUTTON. No. 24.

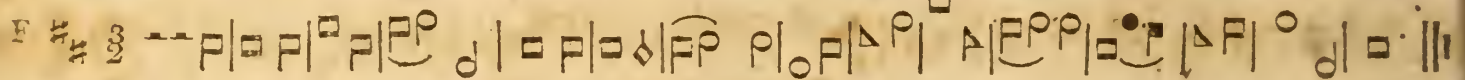
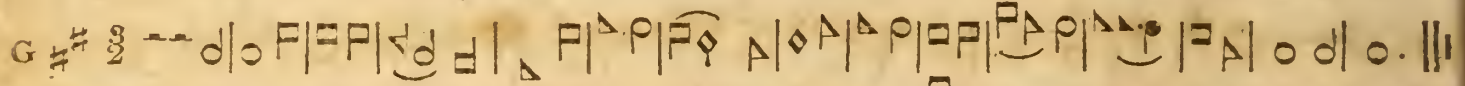
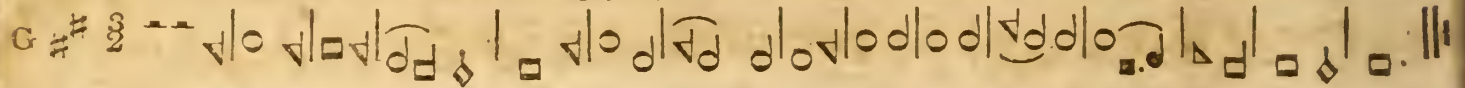


Oh blefs the Lord, my foul, Let all within me join, And aid my tongue to blefs his name, Whose favours are di - vine.





Blest are the souls that hear and know The gospels joyful sound! Peace shall attend the path they go, And light their steps surround.

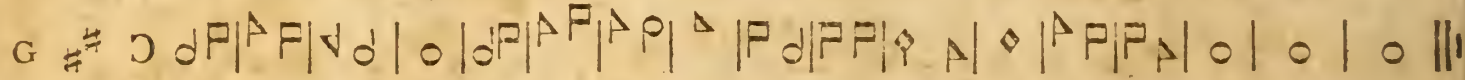
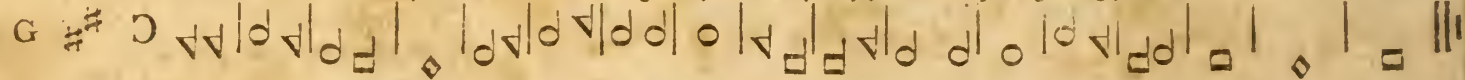


Moderate.

LANCASTER. No. 26.



1. Christ the Lord is risen to day, Sons of men and angels say; Raise your joys and triumphs high, Sing ye heavens, and earth re- ply.

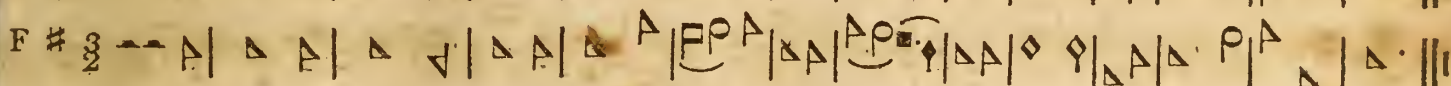
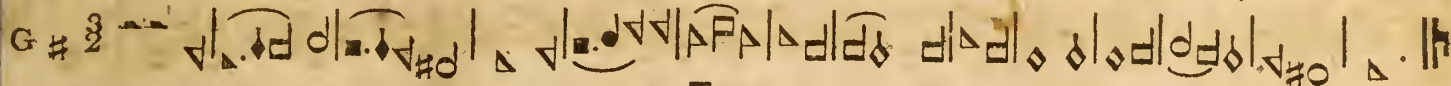


2. Loves redeeming work is done, Fought the fight, the battle won; Lo! our sun's eclipse is o'er, Lo! he sets in blood no more.

3. Sore we now, where Christ has led, Following our exalted Head; Made like him, like him we rise, Ours the cross, the grave, the lies.



My God per - mit my tongue This joy, to call thee mine; And let my early cries prevail, To taste thy love di - vine.



Moderate.

G E O R G I A. No. 28.

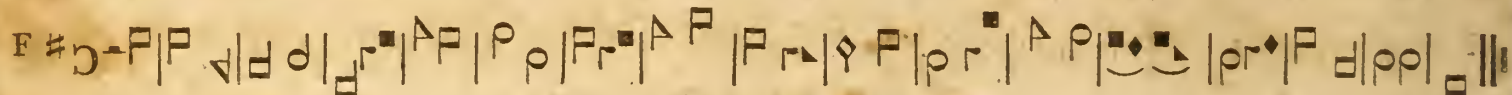
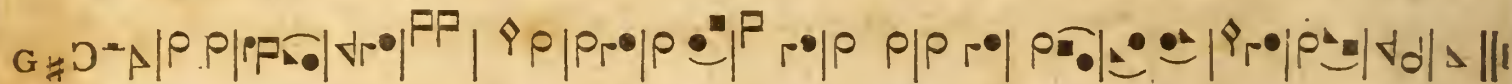
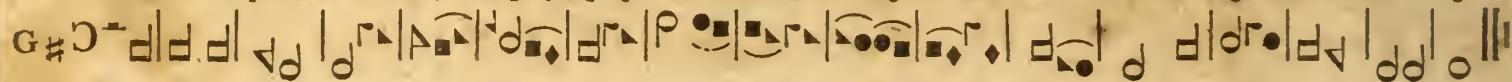


Return, O God of love, return; Earth is a tiresome place; How long shall we thy children mourn Our absence from thy face.



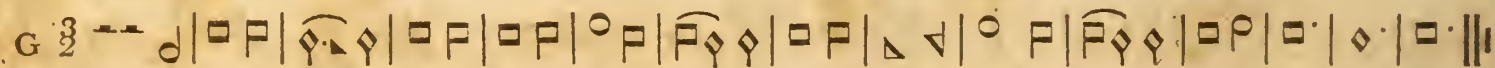


Come, sound his praise abroad, And hymns of glory sing. Je - ho - vah is the sovereign God, The uni - ver - sal King, The universal King.

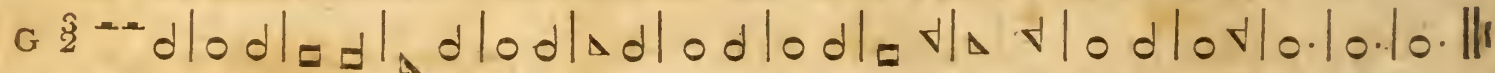


Cheerful.

B A T H. No. 30.

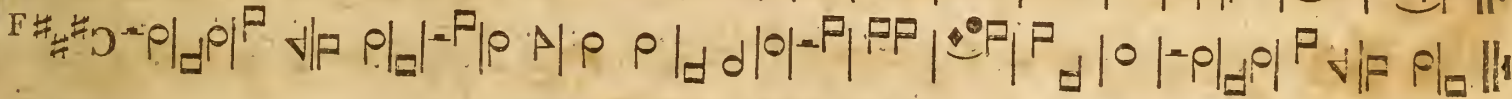
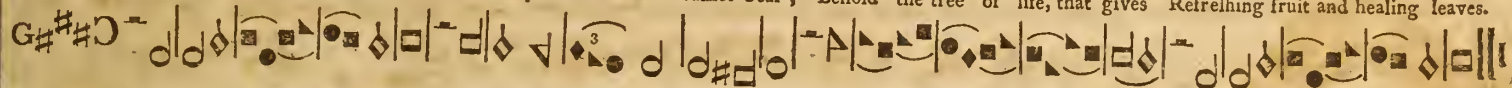


How beauteous are their feet Who stand on Zion's hill! Who bring sal - vation on their tongues, And words of peace re - veal.



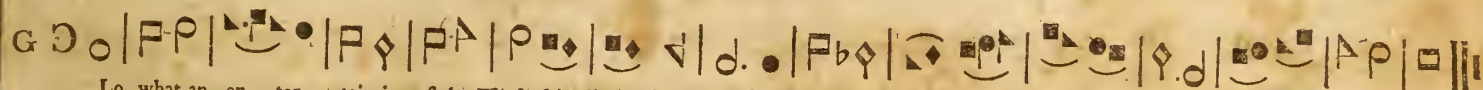


Behold the rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruit and healing leaves.

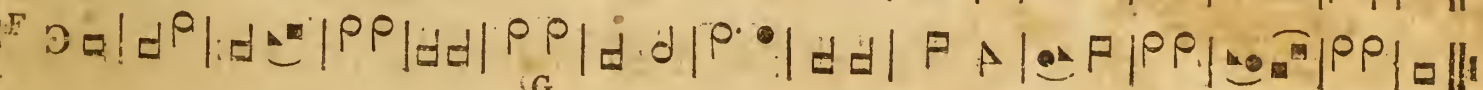
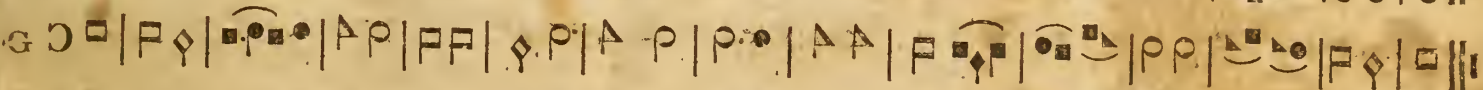
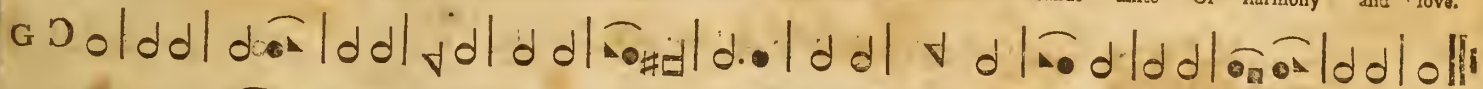


Cheerful.

MARYLAND. No. 32.

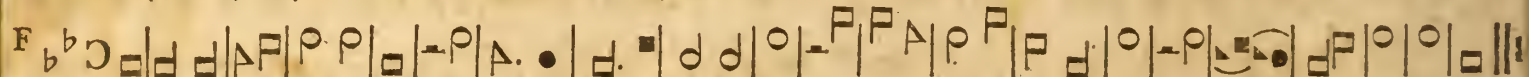
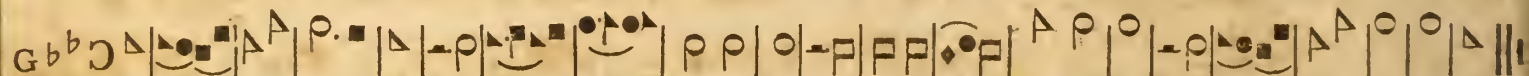
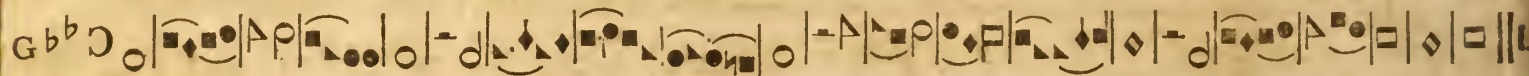


Lo, what an en - ter - tain-ing sight Those friendly brethren prove, Whose cheerful hearts in bands unite Of harmony and love.





How soft the words my Saviour speaks ! How kind the promises he makes ! A bruised reed he never breaks, Nor will he quench the smoking flax.

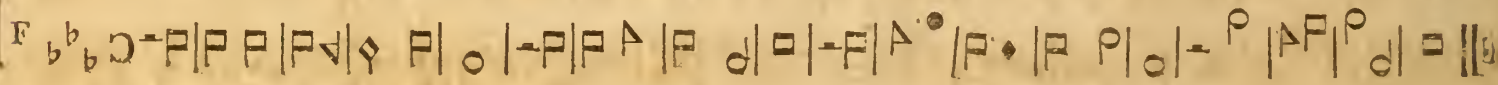
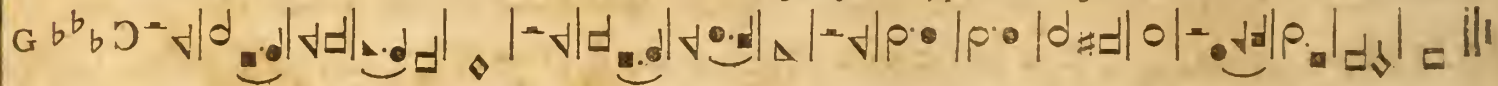


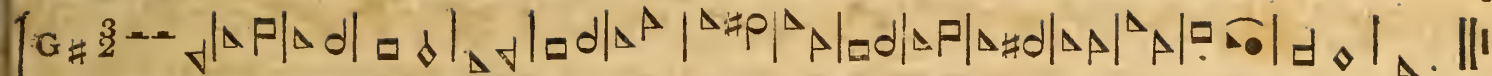
Moderate.

SUFFOLK. No. 34.

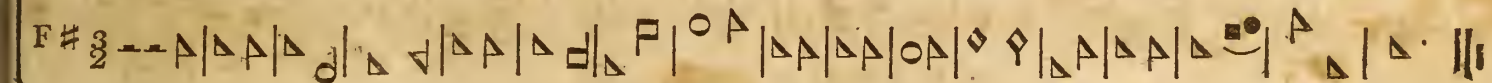
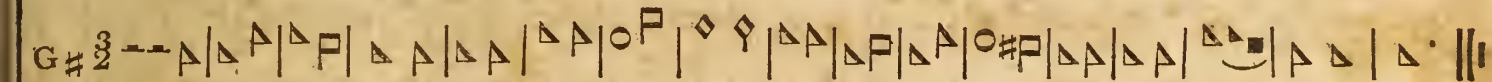
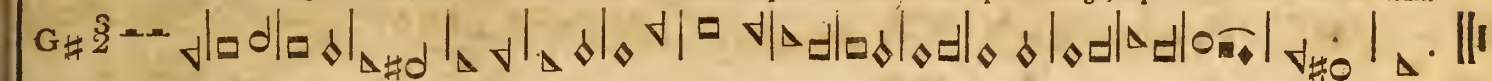


Awake, my soul, to sound his praise, Awake my harp to sing ; Join all my powers the song to raise, And morning incense bring.



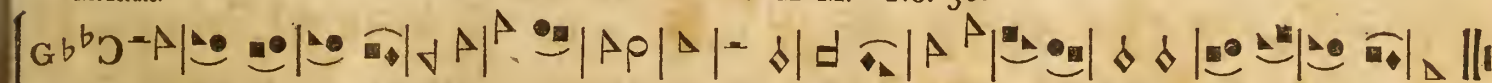


Lord what a thoughtless wretch was I, To mourn, and murmur, and repine To see the wicked plac'd on high, In pride and robes of honour shine.

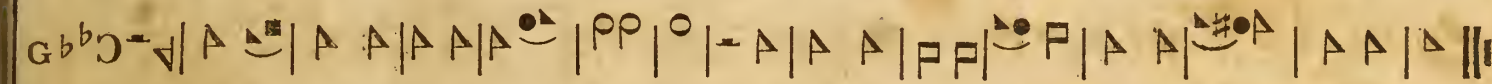
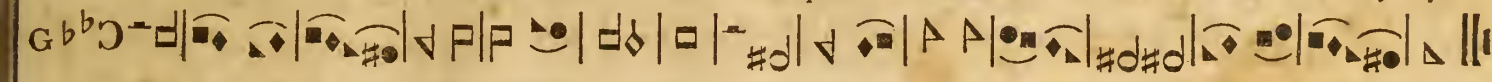


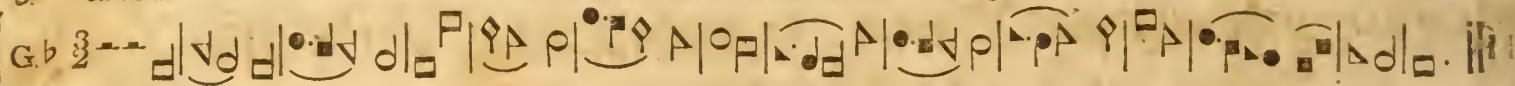
Moderate.

H A D D A M. No. 36.

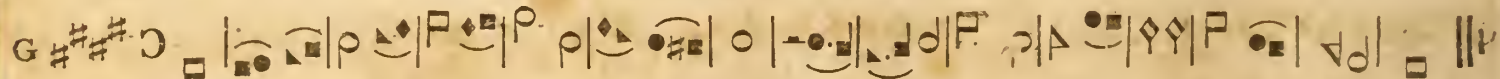
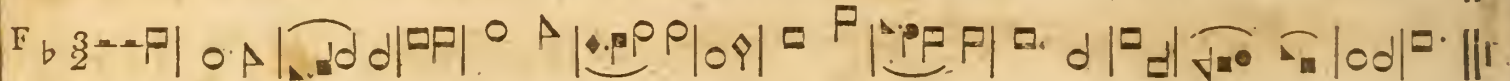
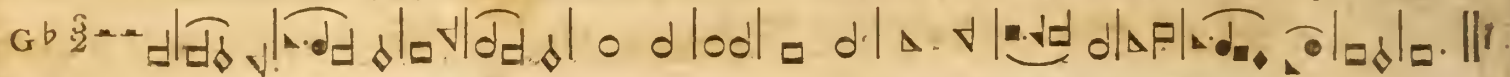


When overwhelm'd with grief, My heart within me dies; Helpless and far from all re - lief To heaven I lift my eyes.



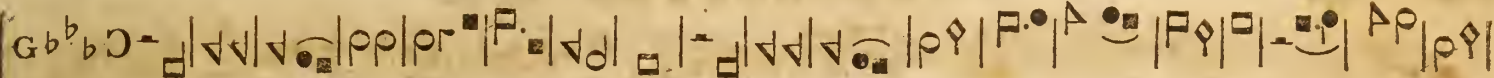


Behold the lof - ty sky Declares its mak - er God, And all the star - ry works on high Proclaim his power abroad.

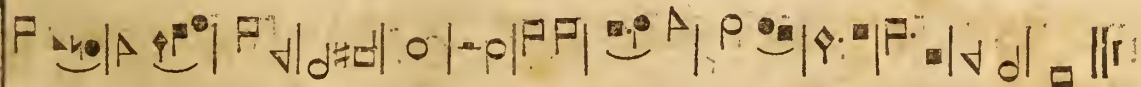
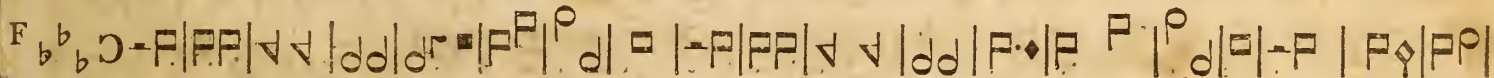


The darkness and the light Still keep their course the same; While night to day and day to night Divinely teach his name.

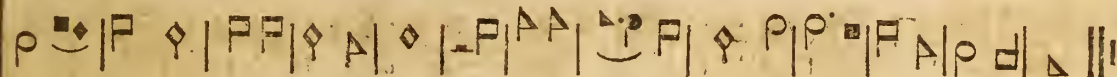
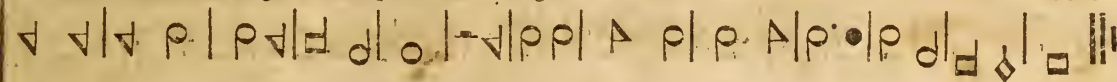




Before the rosy dawn of day To thee my God I'll sing, Awake my soft and tuneful lyre, Awake each charming string. Awake and let thy

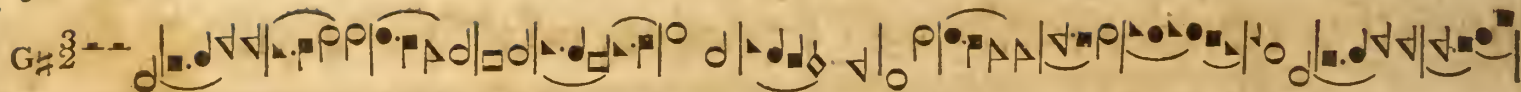


flowing strains Glide through the midnight air; While high amidst her silent orb The silver moon rolls clear.

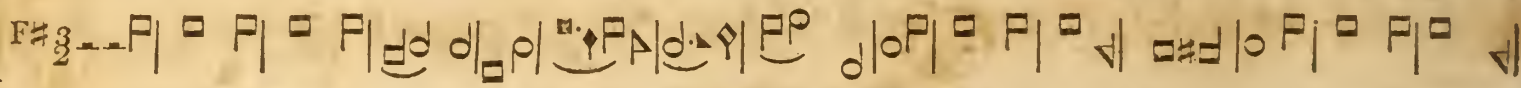
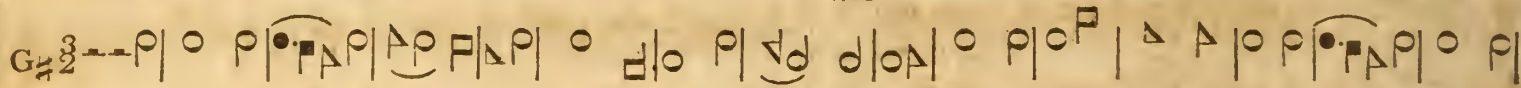
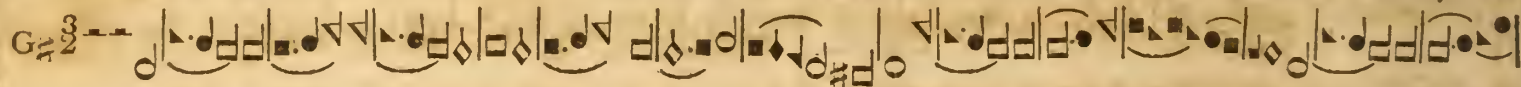


1. Songs of immortal praise belong
To my Almighty God;
He has my heart, and he my tongue,
To spread his name abroad.

2. How great the works his hand has
How glorious in our sight! [wrought,
And men in every age have sought
His wonders with delight.

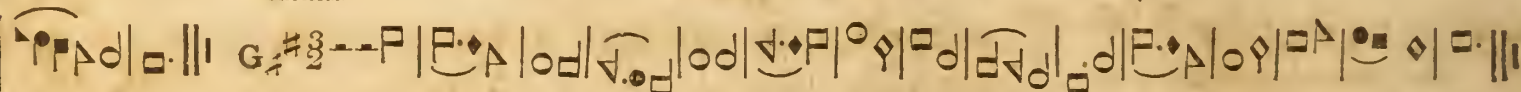


What is our God, or what his name; Nor men can learn nor an - gels teach; He dwells conceal'd in radiant flame, Where neither eyes nor



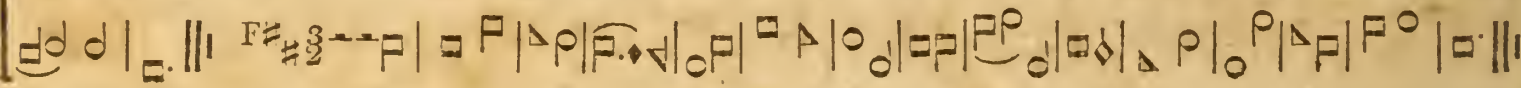
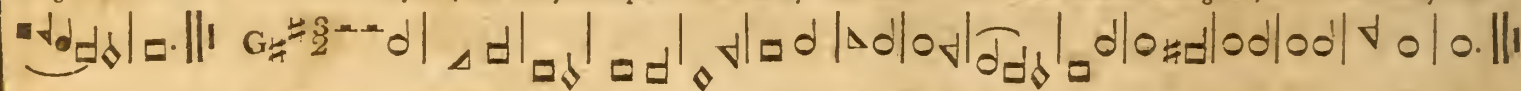
Cheerful.

COLCHESTER. No 41.



thoughts can reach.

My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Tho' in his earthly courts.



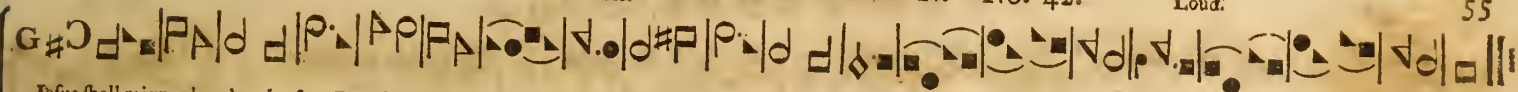
Moderate.

Soft.

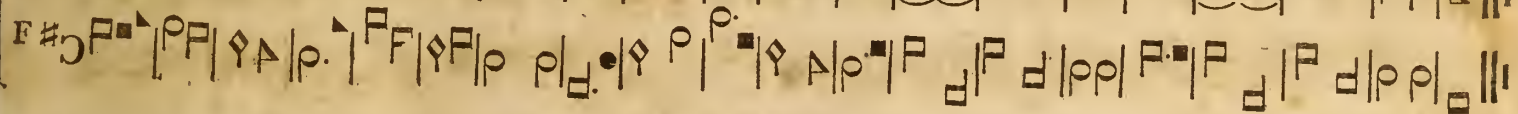
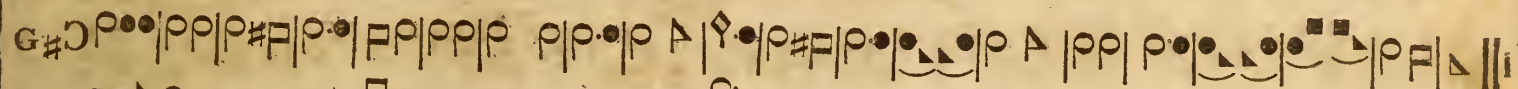
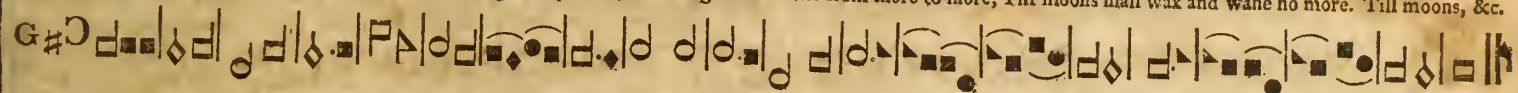
DUNSTAN. No. 42.

Loud.

55



Jesus shall reign where'er the sun Does his successive journeys run ; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons, &c.

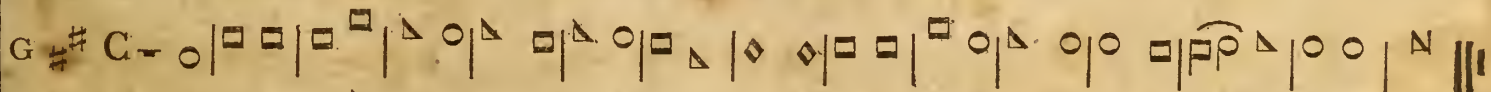
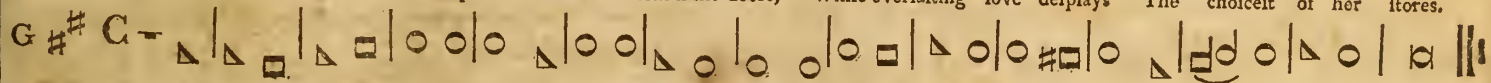


Moderate.

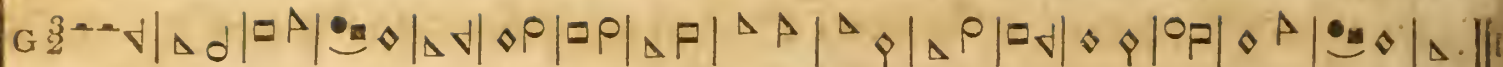
MALDEN. No. 43.



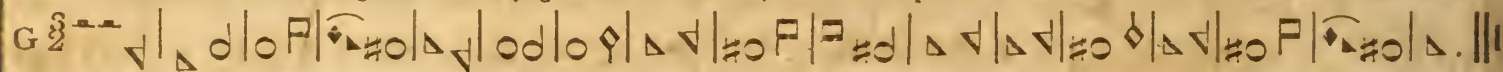
How sweet and awful is the place With Christ within the doors, While everlasting love displays The choicest of her stores.



GENEVA. No. 44.

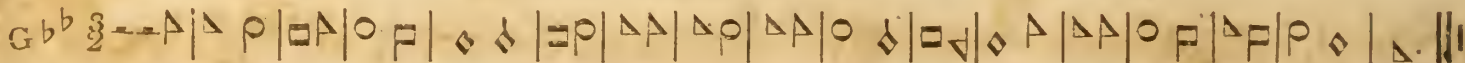


Now let our mournful songs record The dying sorrows of the Lord, When he complain'd in tears and blood, As one forsaken of his God.

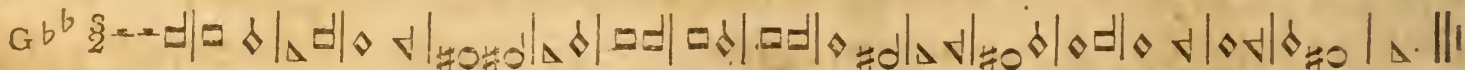


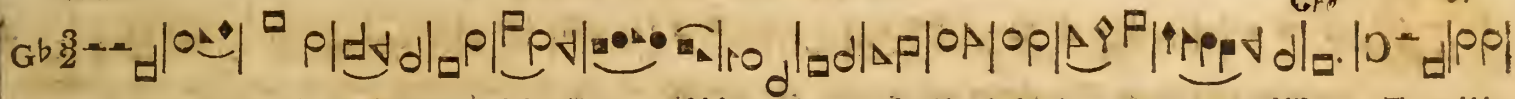
Cheerful.

GENOA. No. 45.

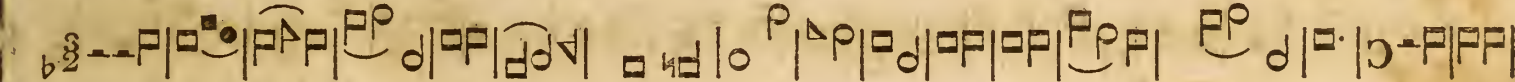
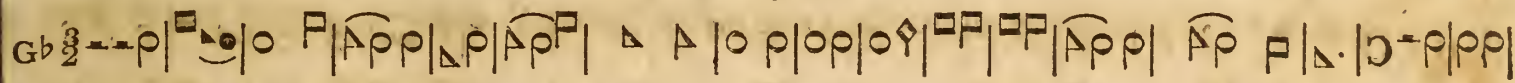
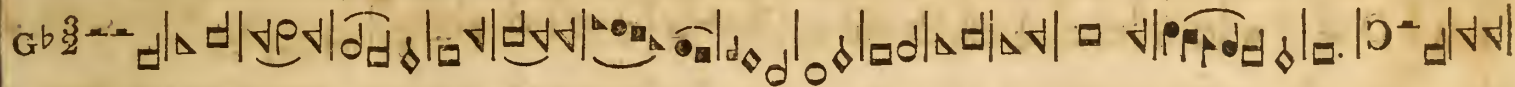


My spirit looks to God alone; My rock and refuge is his throne; In all my fears, in all my straits, My soul on his salvation waits.



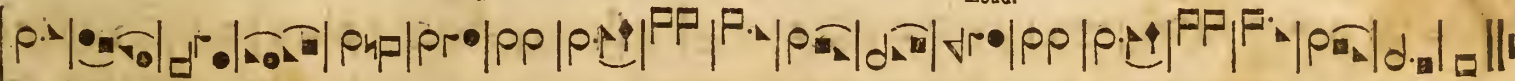


When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream The grace appear'd so great. The world be-

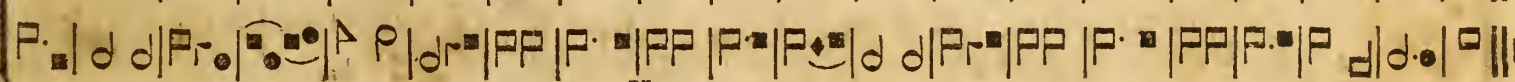
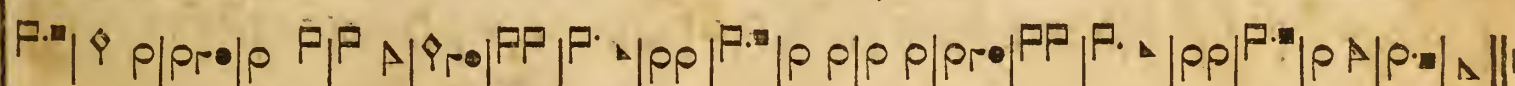


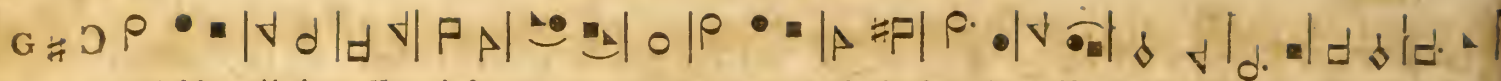
Soft.

Loud.

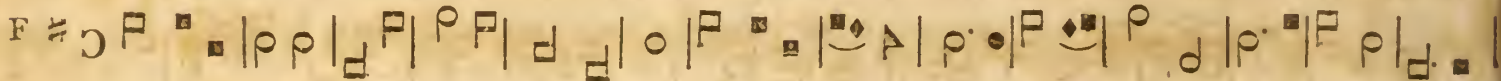
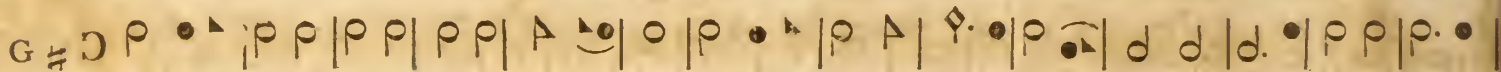
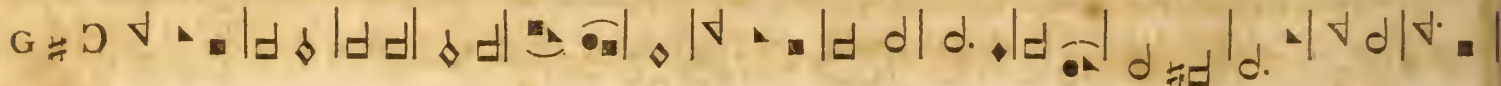


held the glorious change, And did thy hand confess; My tongue broke out in unknown strains, and sung surprising grace, My tongue broke out,





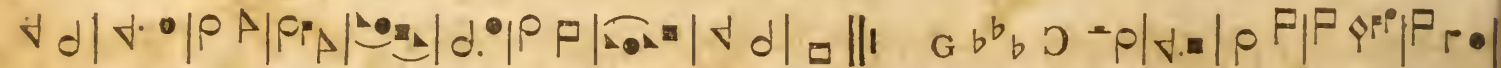
Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are! To thine abode My



Soft.

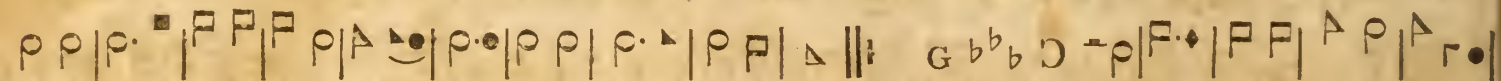
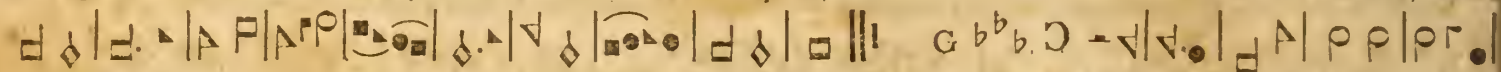
Loud.

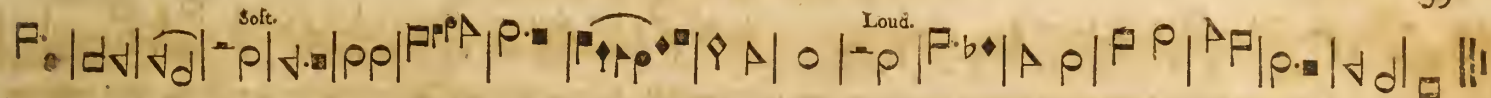
Moderate. N A P L E S. No. 48.



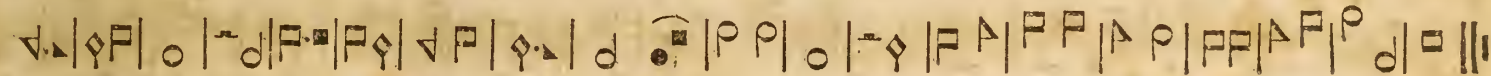
heart aspires, With warm desires To see my God. With warm desires To see my God.

There is a fountain fill'd with blood, Draw





from Immanuel's veins, And sinners plunged beneath that flood Lose all their guilty stains. And sinners plung'd beneath that flood Lose all their guilty stain.

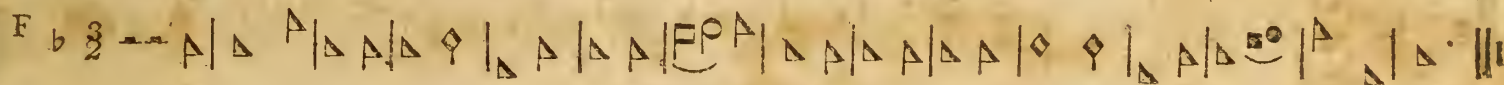
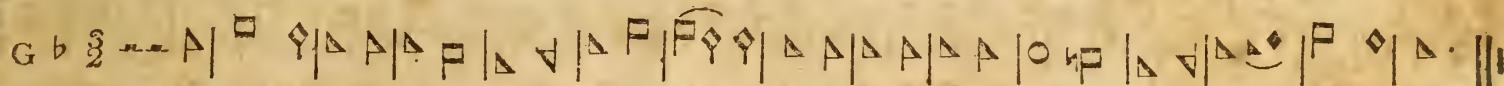
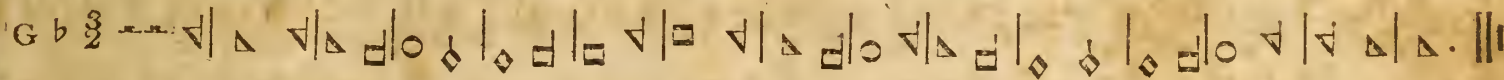


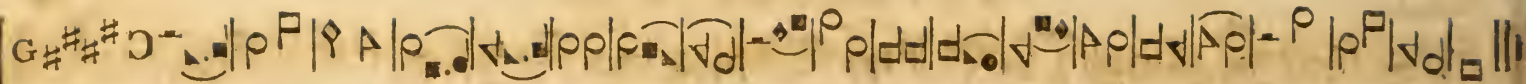
Moderate.

LEIGHTON. No. 49.

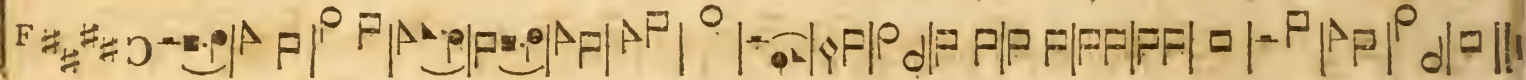
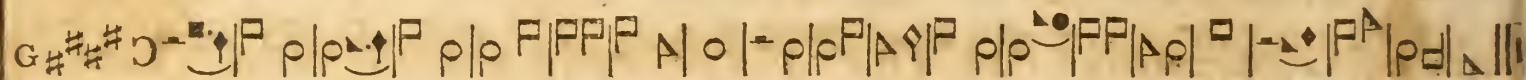
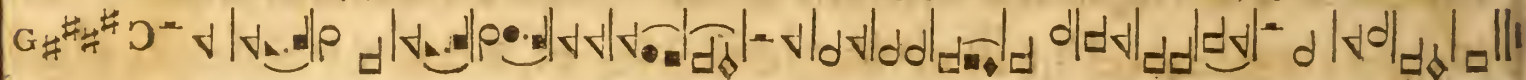


Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.



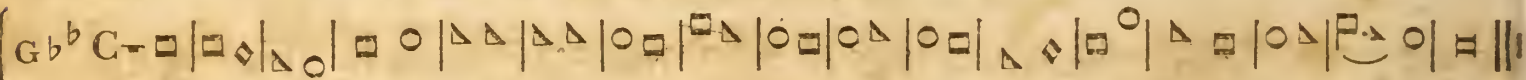


Let earth with every isle and sea Rejoice, the Saviour reigns : His word like fire prepares his way, And mountains melt to plains, And mountains,

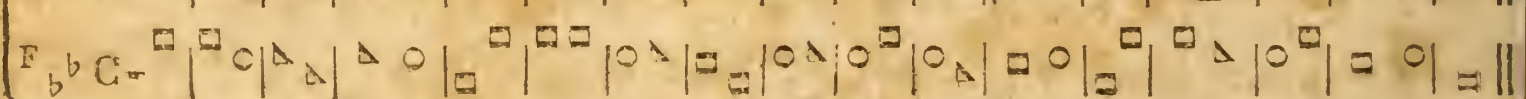
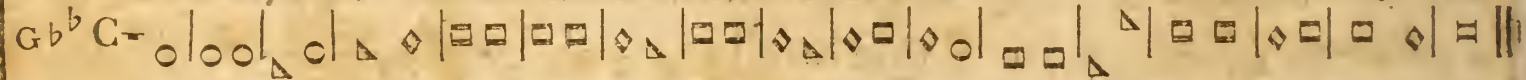


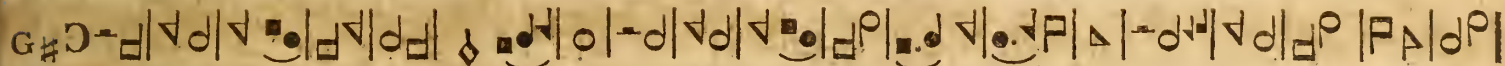
Cheerful

OLD 100 No. 51.

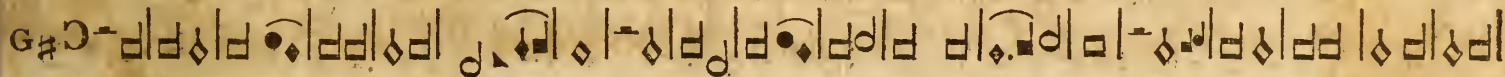


Ye nations round the earth, rejoice Before the Lord your sovereign King ; Serve him with cheerful heart and voice, With all your tongues his glory sing.



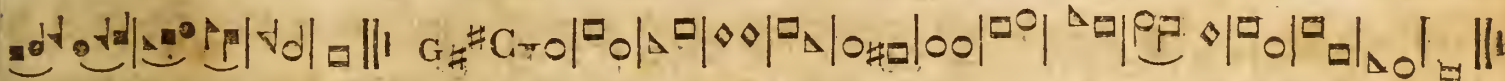


Give thanks to God most high, The universal Lord! The sovereign King of kings; And be his grace ador'd. His power and grace Are still the same; And



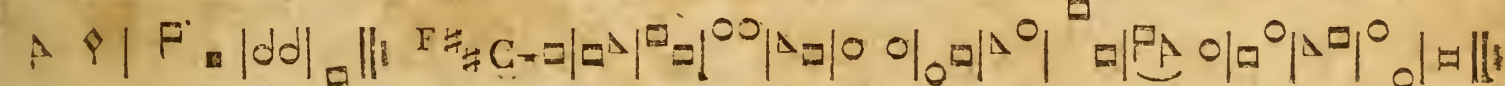
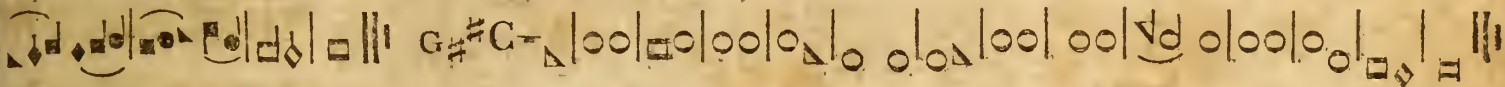
Cheerful.

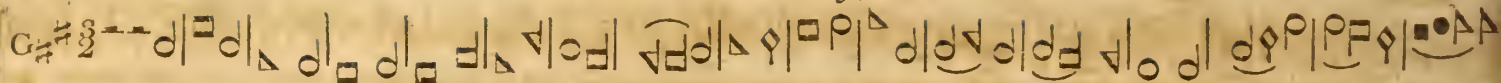
PRINCETON. No. 53.



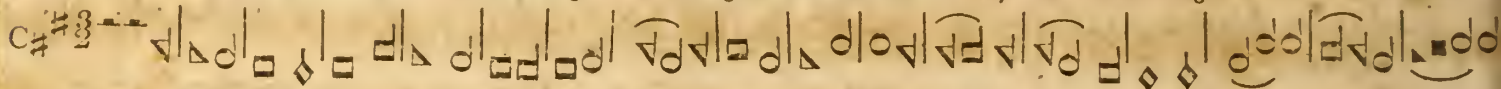
let his name have endless praise.

The God Jehovah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there





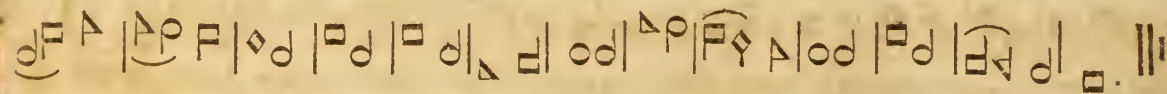
My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. High as the heavens are rais'd A



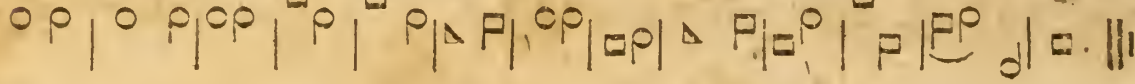
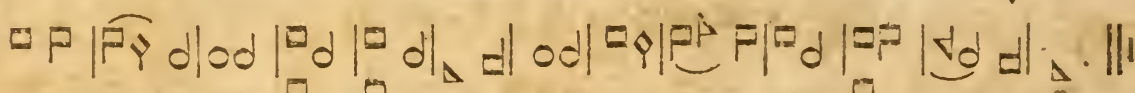
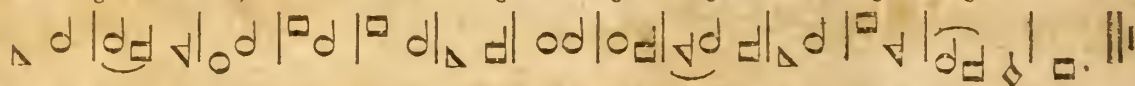
Loud.

Soft.

Loud.



bove the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.



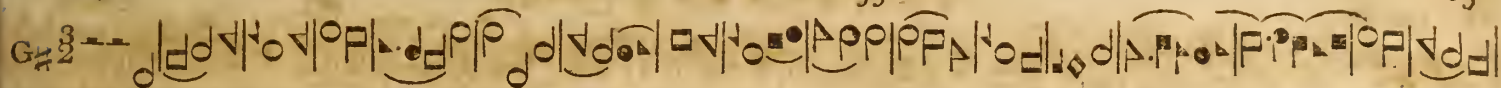
1. Blest are the sons of peace,
Whose hearts and hopes are one,
Whose kind designs to serve and please
Thro' all their actions run.

2. Blest is the pious house,
Where zeal and friendship meet,
Their songs of praise, their mingled
vows,
Make their communion sweet.

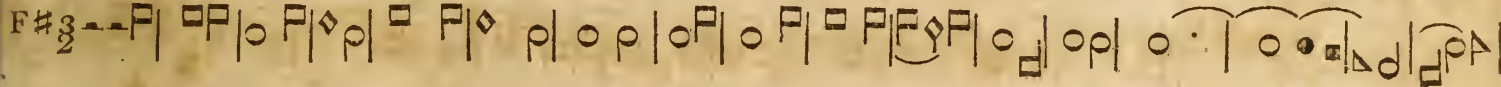
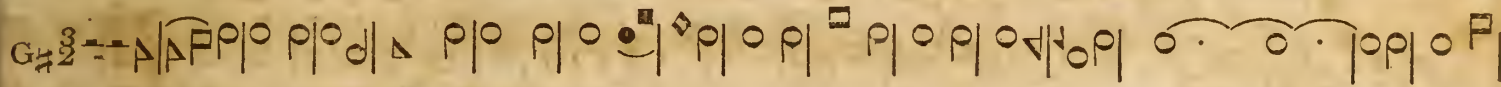
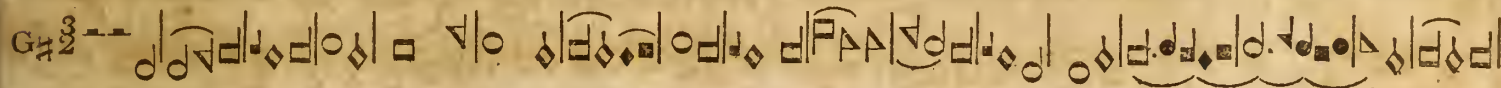
Moderate.

PALMIS. No. 55.

63



Eternal power! whose high abode Becomes the grandeur of a God; Infinite lengths beyond the bounds Where stars - - - revolve their



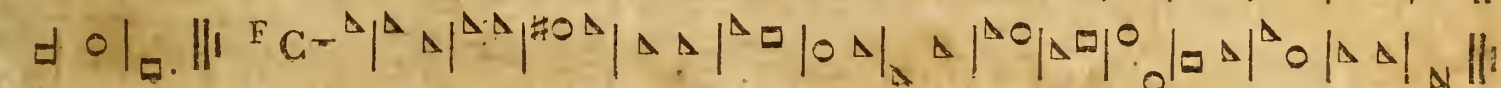
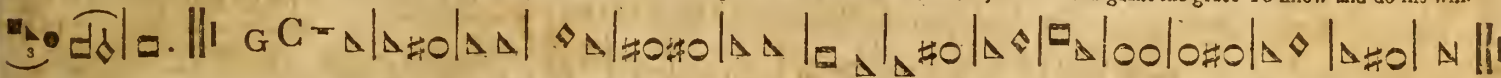
Cheerful.

HAMPTON. No. 56.



lit - tle rounds.


Oh that the Lord would guide my ways, To keep his statutes still! Oh that my God would grant me grace To know and do his will.



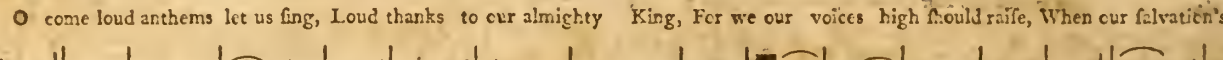
To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wonderful works declare.


Moderate.


S U R R Y. No. 58.

G $\text{H} \frac{3}{2}$ 

O come loud anthems let us sing, Loud thanks to our almighty King, For we our voices high should raise, When our salvation's rock we praise.

G $\text{H} \frac{3}{2}$ 

G $\text{H} \frac{3}{2}$ 

F $\text{H} \frac{3}{2}$ 

The Lord, the sovereign sends his summons forth, Calls the south nations, and awakes the north; From east to west, from east to west the

The Lord, the sovereign sends his summons forth, Calls the south nations, and awakes the north; From east to west, from east to west the

G# C-A | P ♯ | ♯ ♯ | A P | P ♯ | O | P ♯ | ♯ ♯ | P ♯ | ♯ ♯ | O | - P | P P | P P | P P | P P |
F# C-A | P A | P P | P P | ♯ P | O | P ♯ | P P | P ♯ | P P | O | - P | P P | P P | P ♯ | P P |

G# C-A | P ♯ | ♯ ♯ | A P | P ♯ | O | P ♯ | ♯ ♯ | P ♯ | ♯ ♯ | O | - P | P P | P P | P P | P P |
F# C-A | P A | P P | P P | ♯ P | O | P ♯ | P P | P ♯ | P P | O | - P | P P | P P | P ♯ | P P |

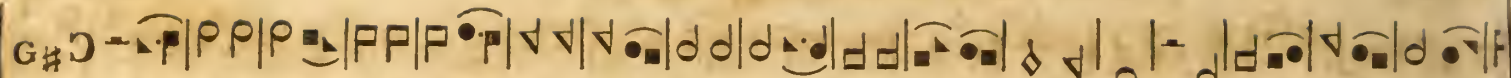
F # C - P | P A | p p | P P | ♢ P | o | P ■ | p P | P ♣ | P P | o | - P | P p | P P | P ♠ | A P |

foundling orders spread Thro' distant worlds and regions of the dead ; No more shall athiests mock his long delay ; His vengeance sleeps no more ; be - hold the day.

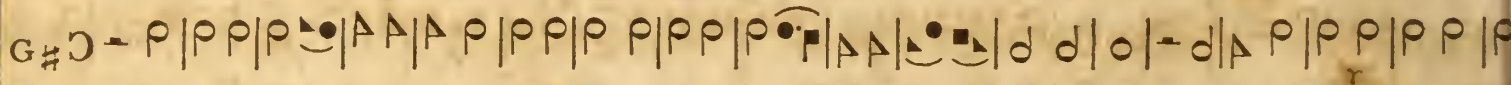
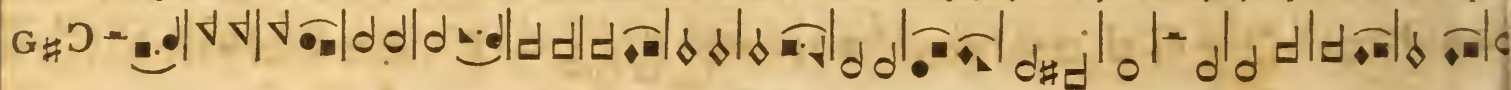
The second system of musical notation, continuing the melody from the first system. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of notes and rests, including eighth and sixteenth notes, and a final double bar line.

[illegible]



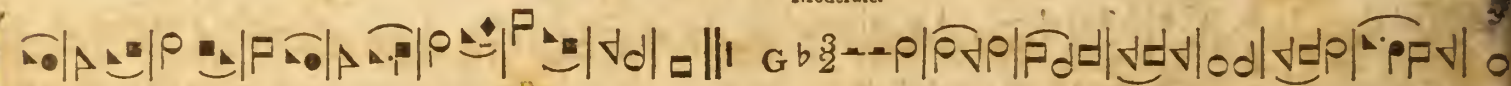


I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers; My days of praise shall ne'er be past.



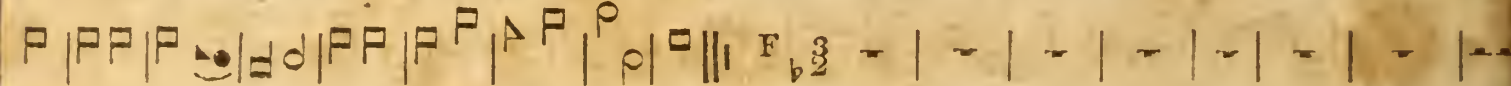
Moderate.

MILTON. No. 61.



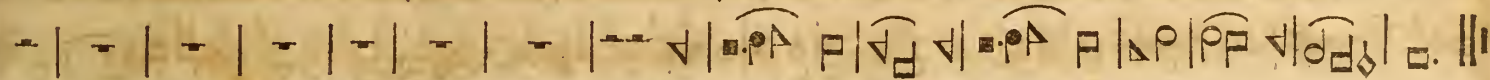
While life, and thought, and being last, Or im-mor-tal - i - ty endures.

Soon as I heard my Father say, Ye children, seek my grace,





My heart: reply'd with - out de - lay, I'll seek my Father's face.

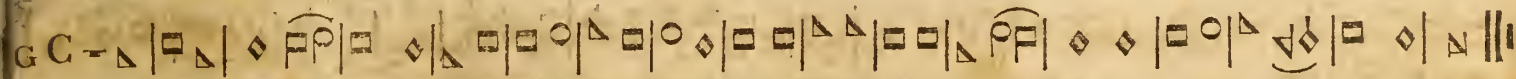


My heart reply'd without delay, I'll seek my Father's face,

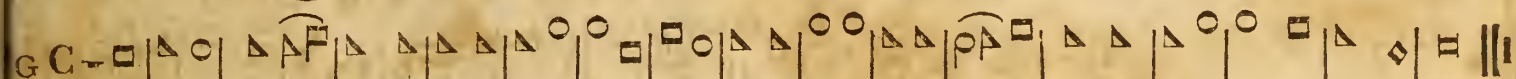
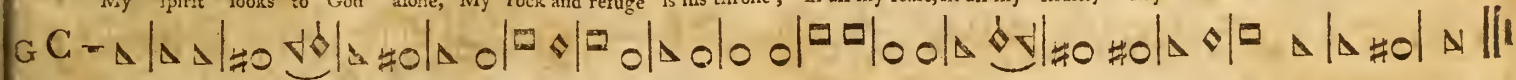


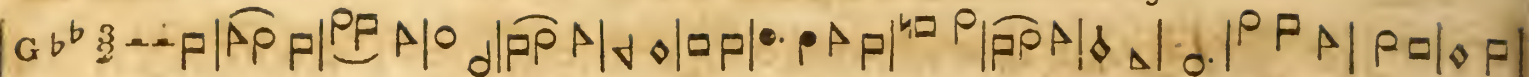
Moderate.

B E R L I N. No. 62.

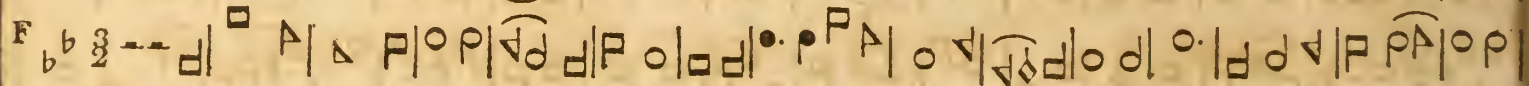
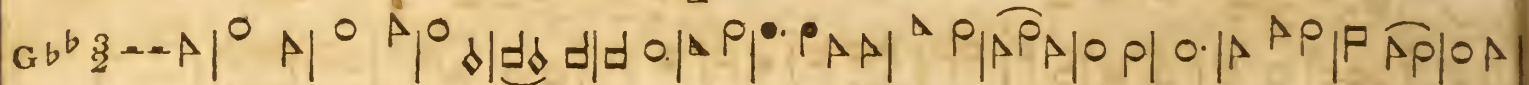
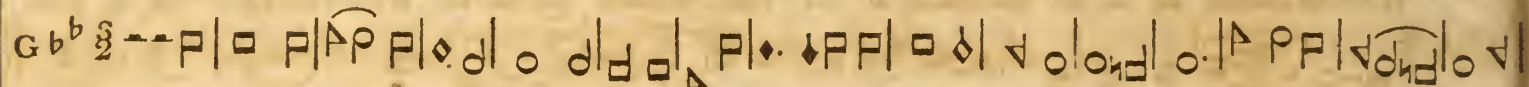


My spirit looks to God alone, My rock and refuge is his throne; In all my fears, in all my straits, My soul on his sal - va - tion waits.



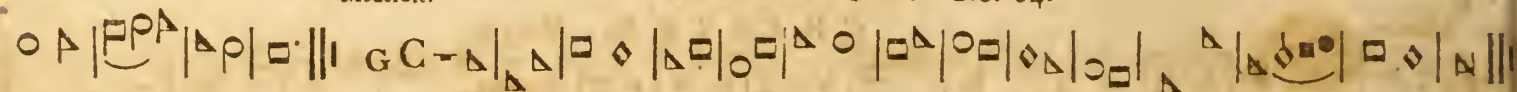


Sing to the Lord aloud, sing to the Lord aloud, And make a joyful noise, and make a joyful noise; God is our strength, our Saviour



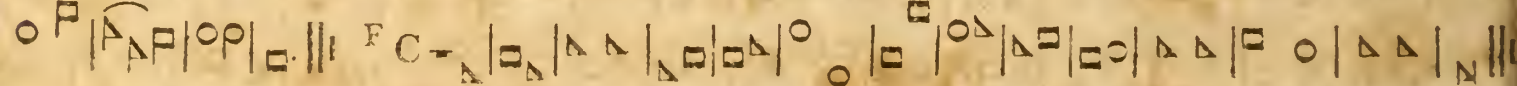
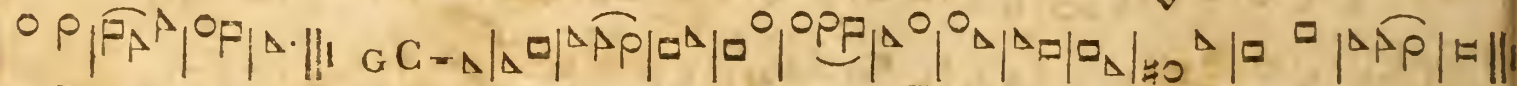
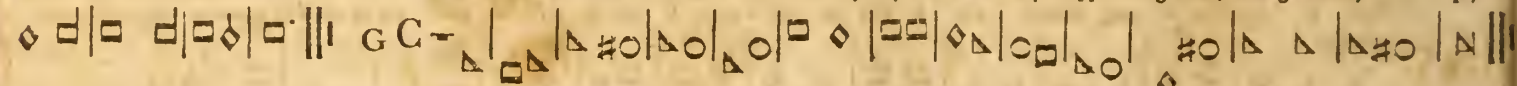
Moderate.

MANTUA. No. 64.



God; Let Israel hear his voice.

From lowest depths of woe, To God I sent my cry, Lord, hear my supplicating voice, And graciously re- ply.



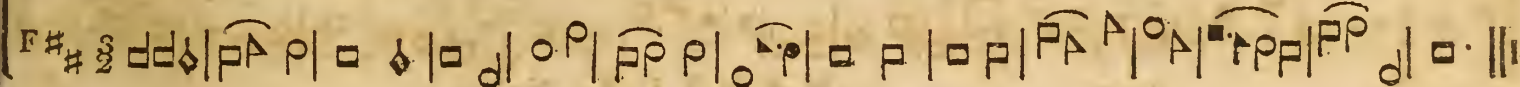
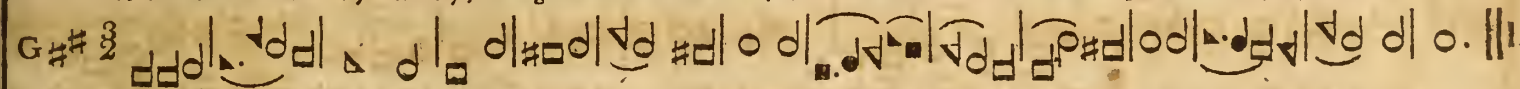
Moderate.

B R A I N T R E E. No. 65.

69

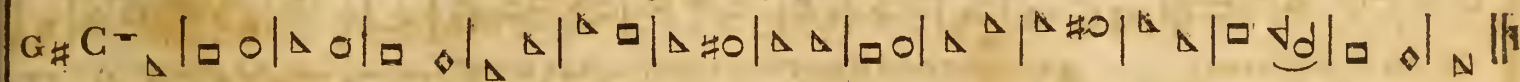


I'll bless the Lord from day to day; How good are all his ways; Ye humble souls that use to pray, Come help my lips to praise.

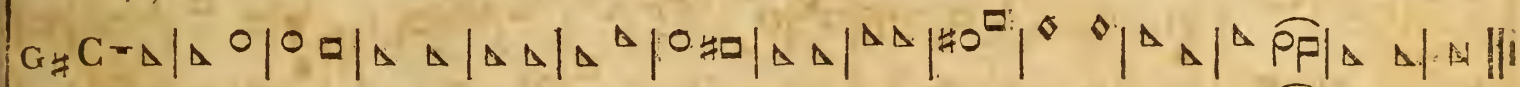
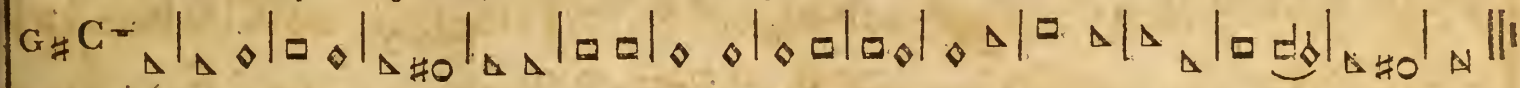


Moderate.

C H E S T E R. No. 66.



Out of the deeps of long distress, The borders of des - pair, I sent my cries to seek thy grace, My groans to move thine ear.

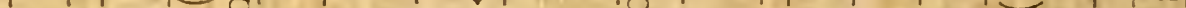


G 3 --P|P^bV|C P|P^b^d|P P|A P P|P^bP|P^b V|O O|V C^b.|Q Q|P P|A A|P A•|r Q P|P^b^d|P||

Bless, O my soul, the living God; Call home thy thoughts that rove abroad, Let all the powers within me join In work and worship so divine.

G²³ d | o e | n d | v g d | o d | o F | g v b | v g x e | c d | e d | e n | d | o F | y P ♦ | d e d | v g d | o . ||

G³ --A| A y|cA|PAP|AP|°#P|(PP)| A O|OP|= P|AP|□◇|□A|PA|P|APA|PAP|A||

F 3 

Moderate.

PITTSFIELD. No. 68.

G₂³ = ∇ | Δ ρ | ρ ◊ | Δ ◊ | □ ρ | □ ∇ | ◊ ▽ | ▽ • | ◊ ∇ | ○ ρ | ◊ ◊ | □ ▽ | ◊ ◊ | ◊ . |||

Like sheep we went astray And broke the fold of God; Each wand'ring in a different way, But all the downward road.

$$\| \cdot \|_{\infty} = \max_{t \in [0, T]} |x(t)|$$

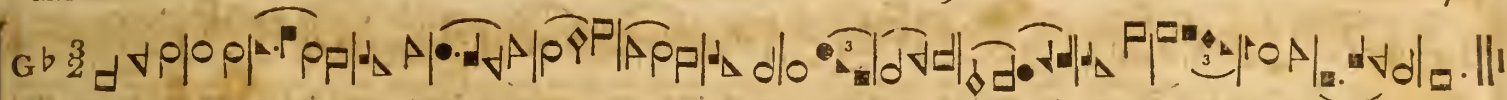
G 23

F 3

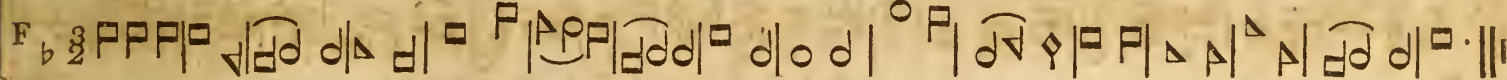
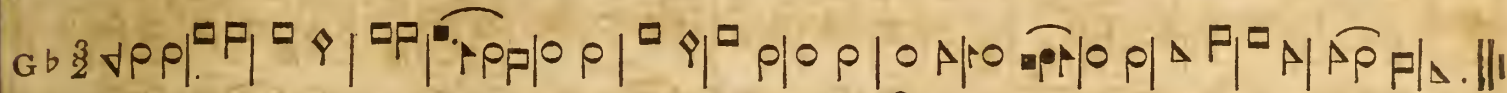
Moderate.

LEEDS. No. 69.

71

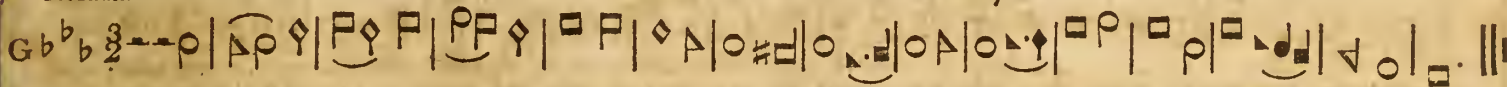


Jesus, thy blood and righteousness My beauty are my glorious drefs, 'Midst flaming worlds in these array'd, With joy shall I lift up my head.

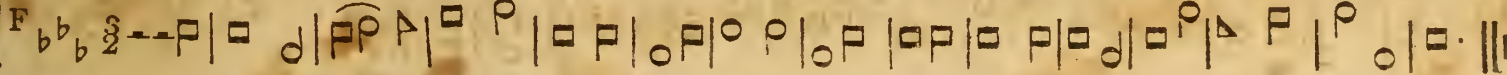
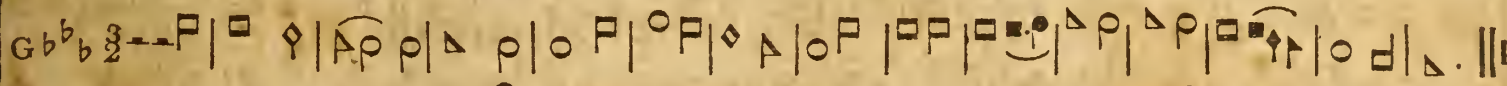
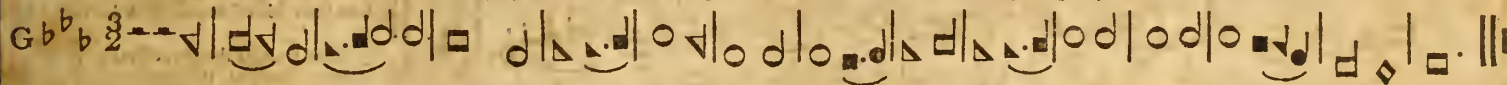


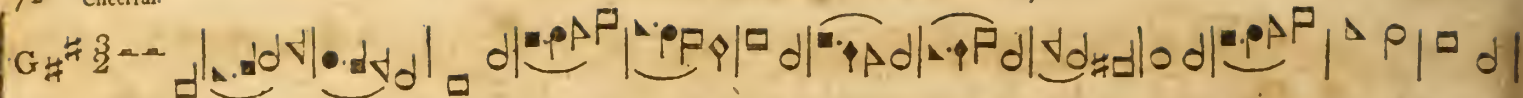
Moderate.

TENEESE. No. 70.

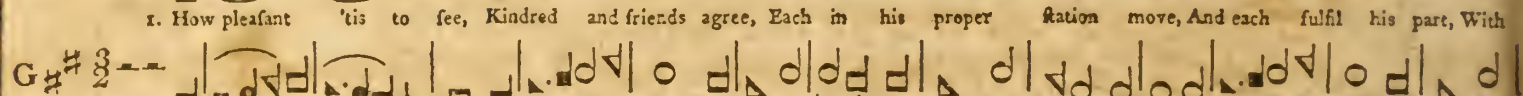


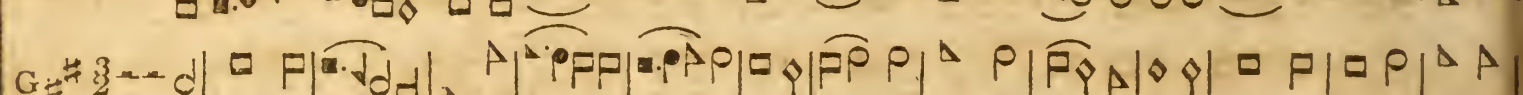
Let children hear the mighty deeds, Which God perform'd of old ; Which in our younger years we saw, and which our fathers told.

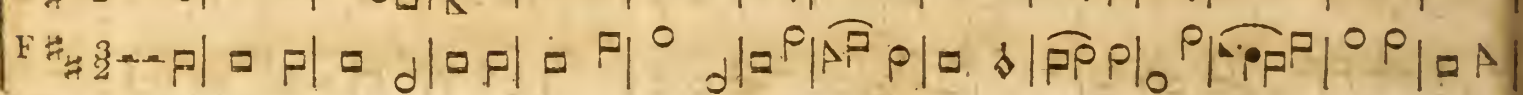


G[#] 3/4 --- 

1. How pleasant 'tis to see, Kindred and friends agree, Each in his proper station move, And each fulfil his part, With

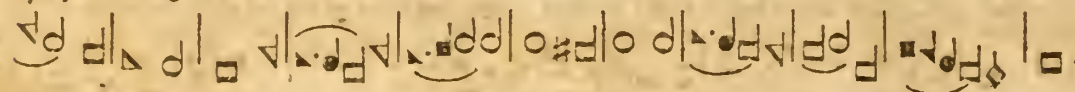
G[#] 3/4 --- 

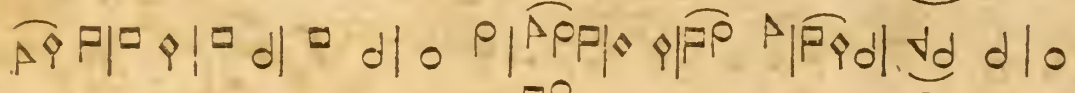
G[#] 3/4 --- 

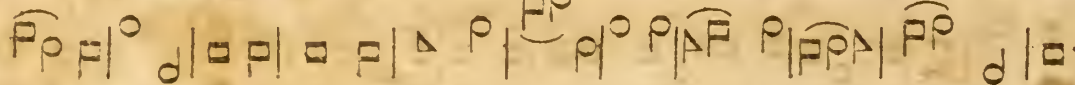
F[#] 3/4 --- 



sym-pa - thif-ing heart, In all the cares of life, and love, In all the cares of life, and love.

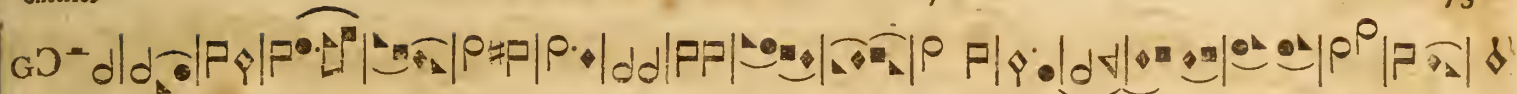




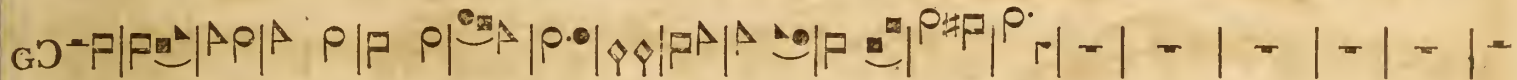
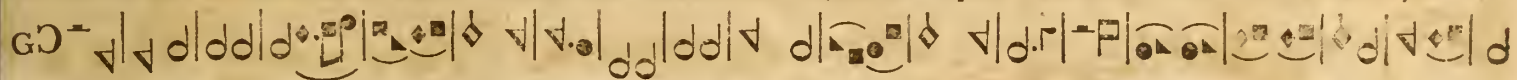


2. 'Tis like an ointment shed,
On Aaron's sacred head,
Divinely rich, divinely sweet;
The oil thro' all the room,
Diffus'd a sweet perfume,
Ran thro' his robes and blest his feet.

3. Like fruitful showers of rain,
That water all the plain,
Descending from the neighbouring hills;
Such streams of pleasure roll,
Thro' every friendly soul,
Where love like heavenly dew distils.



Ye tribes of Adam join With heaven, and earth, and seas, And offer notes divine To your Creator's praise. And of - - fer notes divine To your Crea-



tor's praise. Ye holy throng Of angels bright In worlds of light Begin the song. Ye holy throng Of angels bright In worlds of light Begin the song.



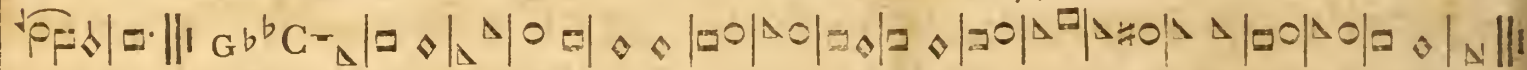


And does the kind Redeemer stoop, In such re - viv - ing strains, Diseased sinners to invite And heal their heart felt pains, And heal their

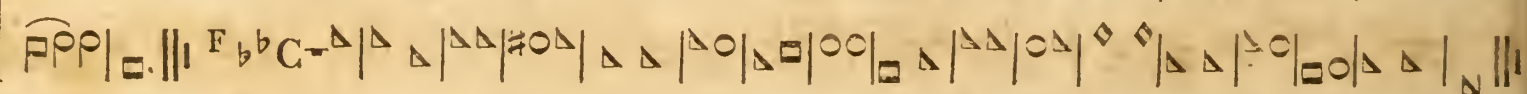
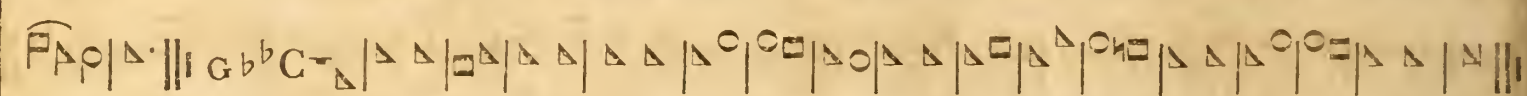


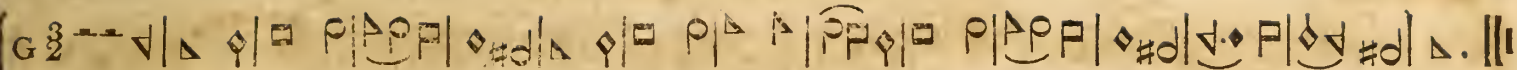
Moderate.

MADRID. No. 74.

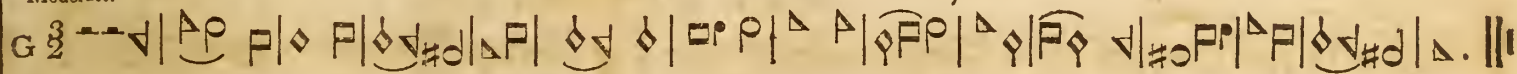
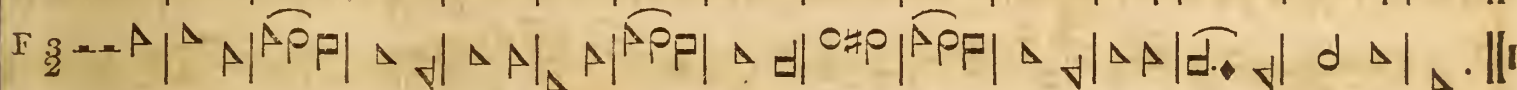


heart felt pains? Remember, Lord, our mortal state! How frail our life, how short the date! Where is the man that draws his breath Safe from disease, secure from death?

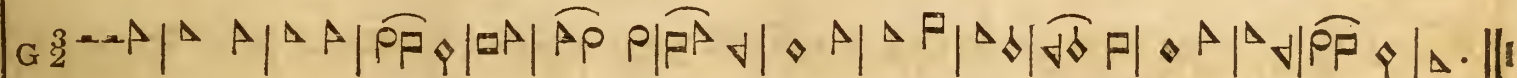
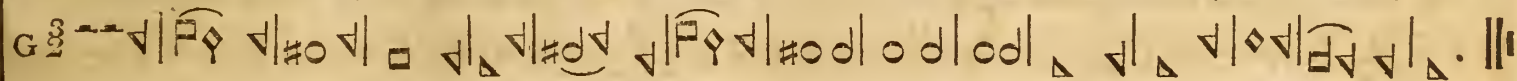


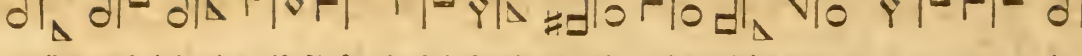
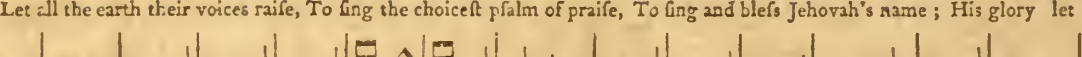
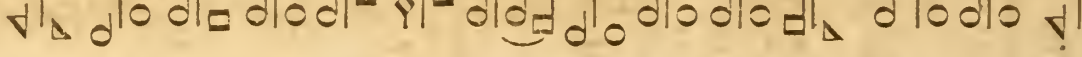
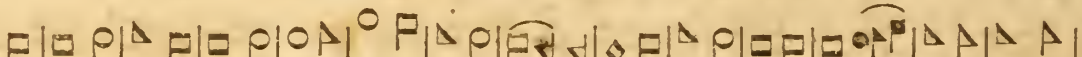
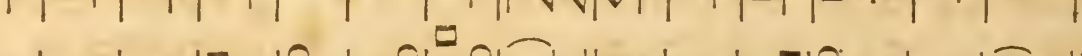
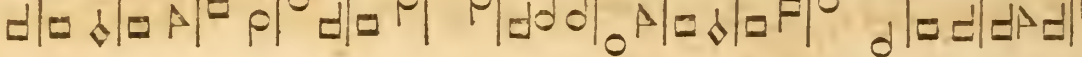


My soul come med - i - tate the day, And think how near it stands, When thou must quit this house of clay, and fly to unknown lands,



My heart and flesh cry out for Thee, While far from thine abode; When shall I tread thy courts and see, My Saviour, and my God?



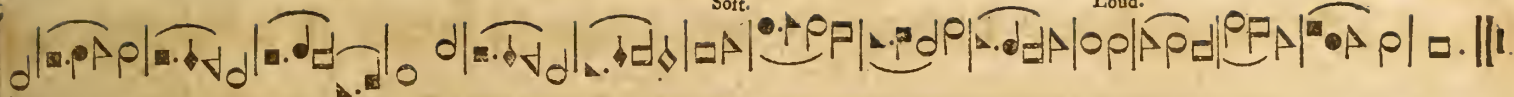
G $\frac{3}{2}$ 
 Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name ; His glory let the heathen know, His wonders
 G $\frac{3}{2}$ 
 G $\frac{3}{2}$ 
 F $\frac{3}{2}$ 
 F $\frac{3}{2}$ 
 F $\frac{3}{2}$ 

to the nations show, And all his saving works proclaim.

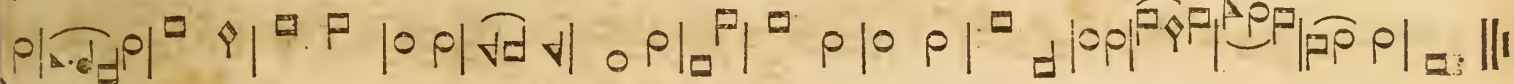
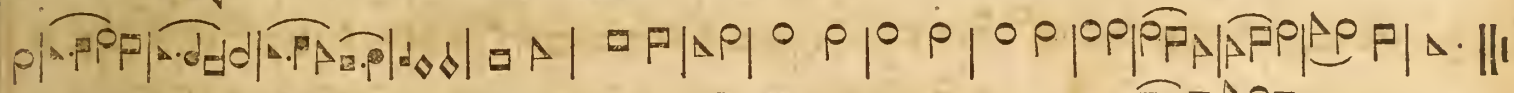
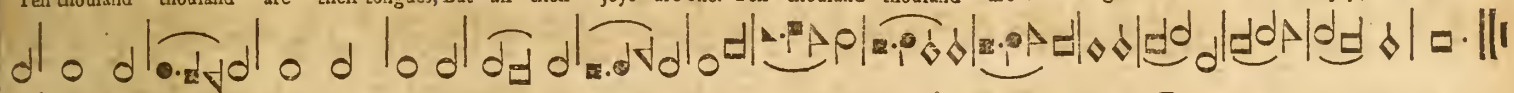
Come let us join our cheerful songs With angels round the throne ;

Soft.

Loud.

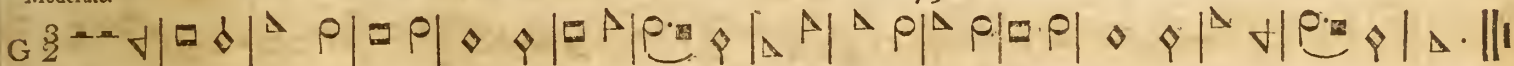


Ten thousand thousand are their tongues, But all their joys are one. Ten thousand thousand are their tongues But all, but all their joys are one.

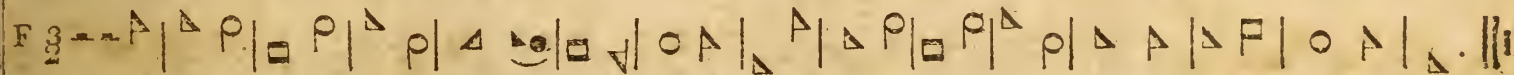
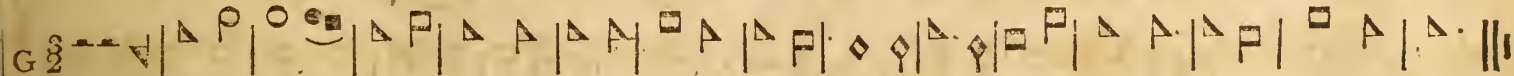


Moderate.

E A S T O N. No. 79.



That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge And pass the solemn test.



(G b^b 3 -- P | Δ P | Δ P | □ Δ | ○ P | ○ P | Δ Δ | □ Δ | □ Δ | □ Δ | ○ P | Δ P | Δ P | □ . ||

Welcome sweet day of rest That saw the Lord a - rise; Welcome to this re - viv-ing breast, And these re - joic-ing eyes.

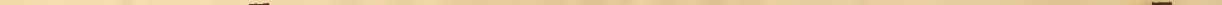
G b^b $\frac{3}{2}$ 

G b^b 23 — A | O P | O P | A P | O A | O P | O A | A P | A A | A P | O P | O P | A A | O P | A . ||

F \flat \sharp 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038

Cheerful.

A S I A No. 81.

G b C - 

Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay To him that rules the skies.

G b C - 

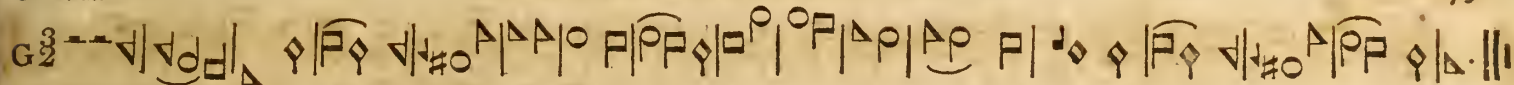
G b C r Δ | ○ □ | □ ○ | ○ ○ | ○ ○ | ○ □ | ◇ Δ | ◇ ○ | ○ ○ | ○ □ | ○ ○ | ○ ○ | □ Δ | ○ □ | Z ||

F \flat C — \square | \square \blacktriangle | \circ \square | \diamond \square | \circ \circ | \square \square | \circ \circ | \circ \circ | \square \circ | \square \square | \circ \circ | \square \blacktriangle | \blacktriangle \square | \circ \circ | Π ||

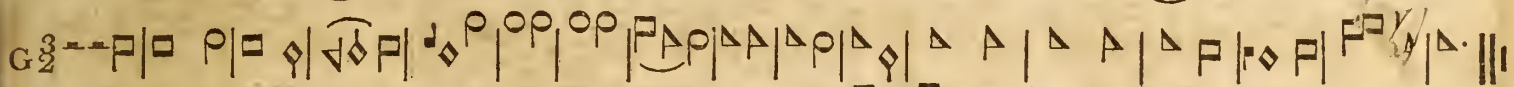
Moderate.

SCOTLAND. No. 82.

79

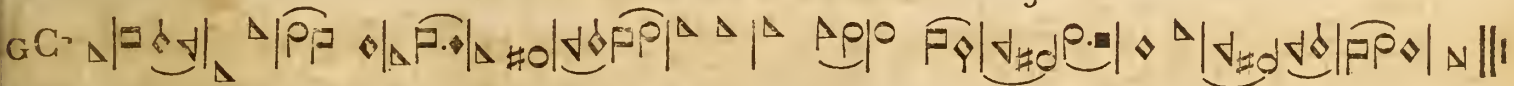


Ere long the awful day shall come, When Christ in glory shall appear, And all the world their final doom, From his most righteous lips must hear.



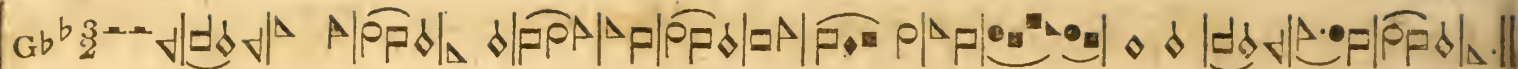
Moderate.

WALSALL. No. 83.

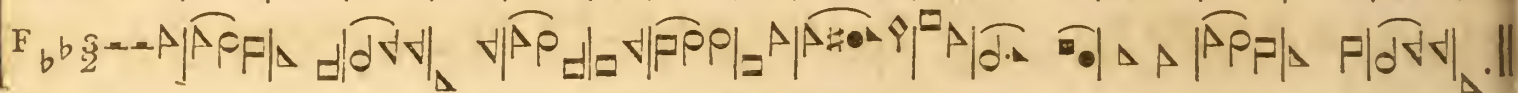
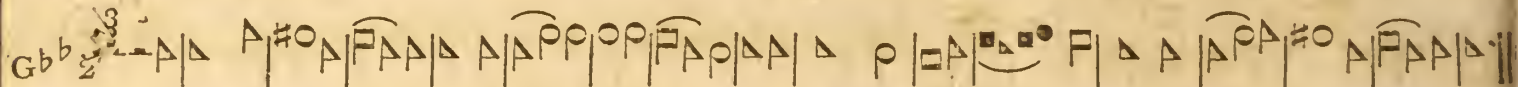
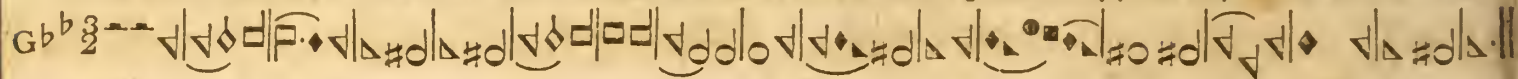


Alas! and did my Saviour bleed, And did my Sovereign die! Would he devote that sacred head For such a worm as I?



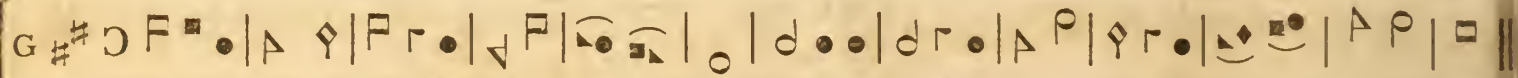


Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there.

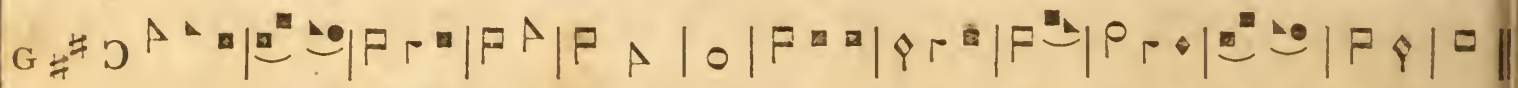
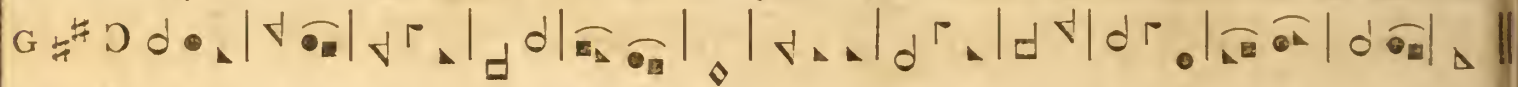


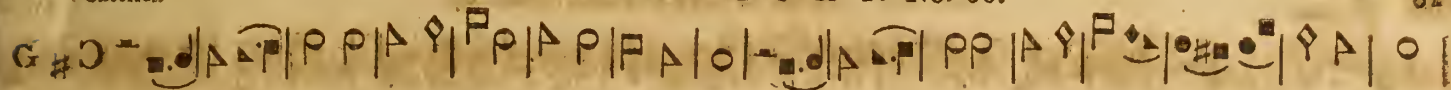
Cheerful.

WHITFIELD. No. 85.

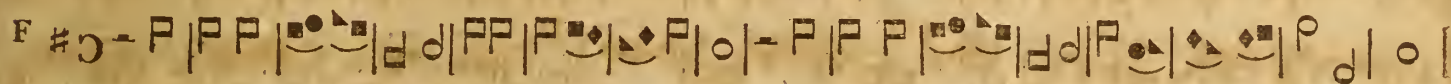
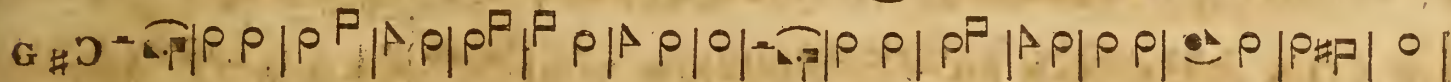


Come, ye that love the Lord, And let your joys be known; Join in a song ' with sweet accord, And thus surround the throne.





Salvation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

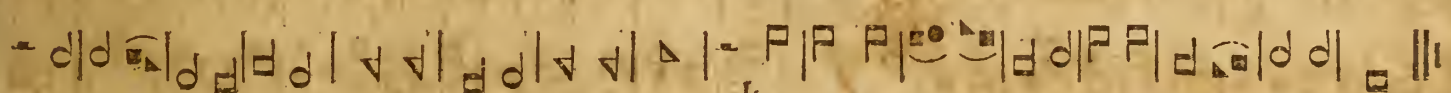
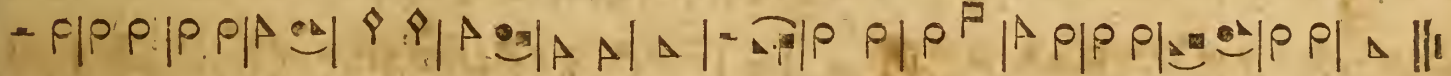


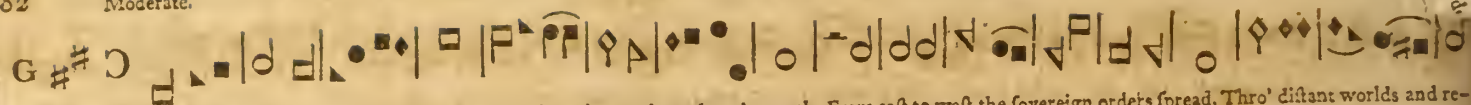
Moderate & soft.

Cheerful & loud.

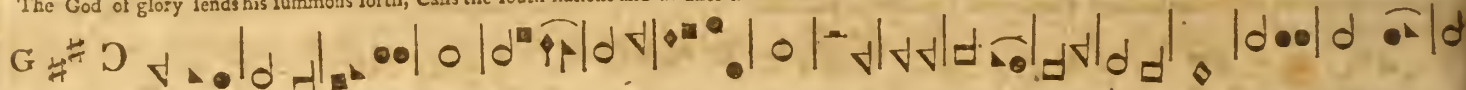


Bury'd in sorrow and in sin, At hell's dark door we lay; But we a - rise, by grace divine To see a heavenly day.

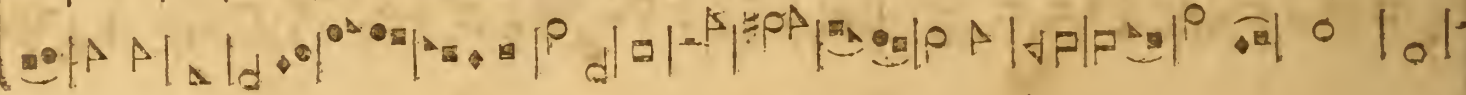
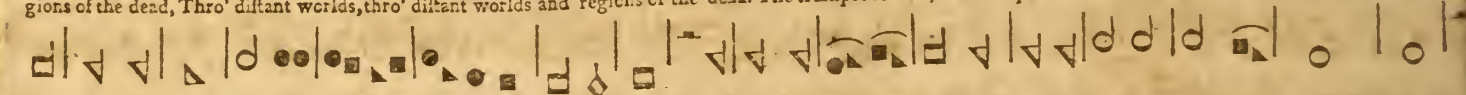


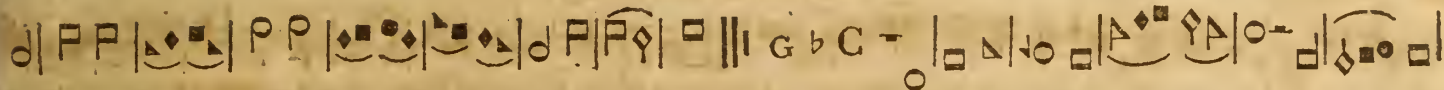


The God of glory sends his summons forth, Calls the south nations and awakes the north: From east to west the sovereign orders spread, Thro' distant worlds and re-



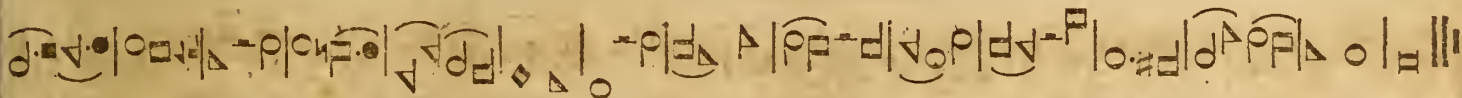
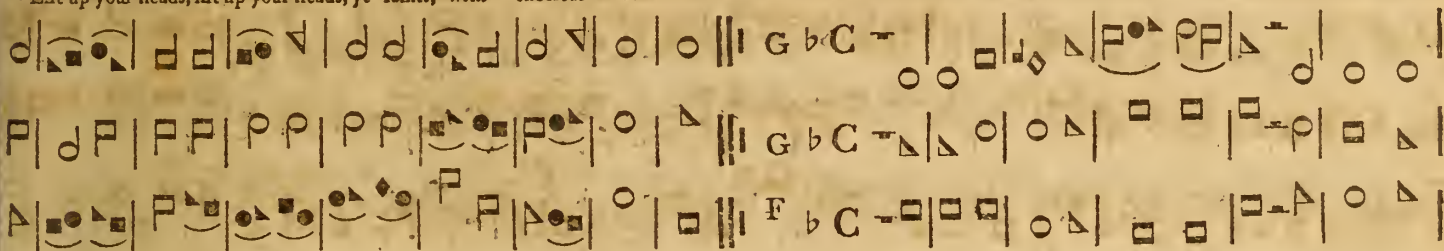
gions of the dead, Thro' distant worlds, thro' distant worlds and regions of the dead. The trumpet sounds, the trumpet sounds; hell trembles; heaven rejoices;



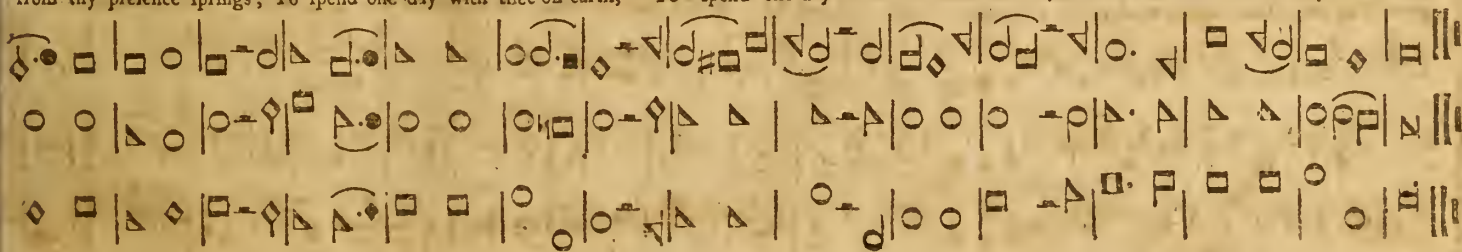


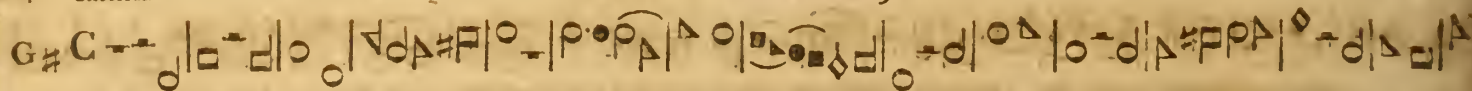
Lift up your heads, lift up your heads, ye faints, with cheerful voi - ces.

Great God attend while Zi - on sings The joy that

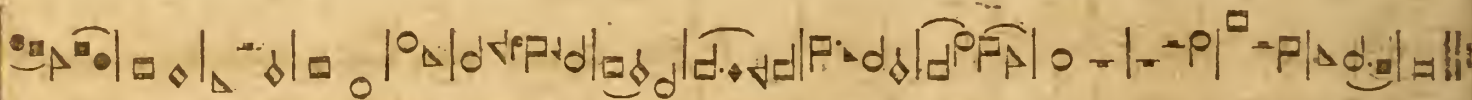
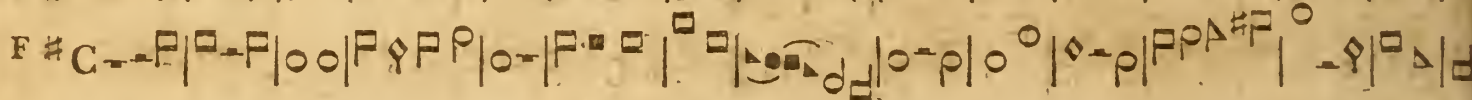
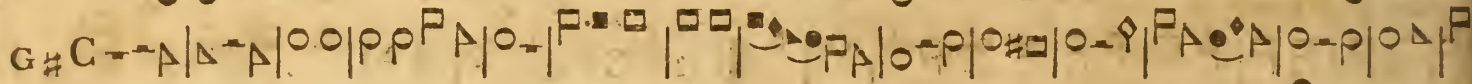
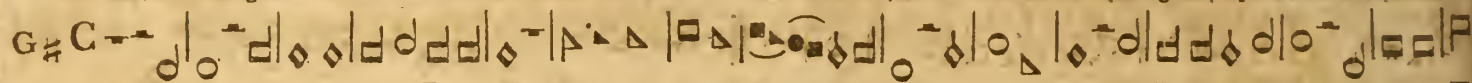


from thy presence springs; To spend one day with thee on earth, To spend one day with thee on earth, Exceeds a thousand days of mirth.

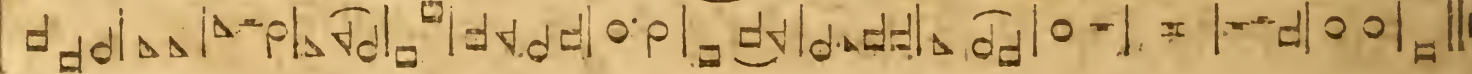
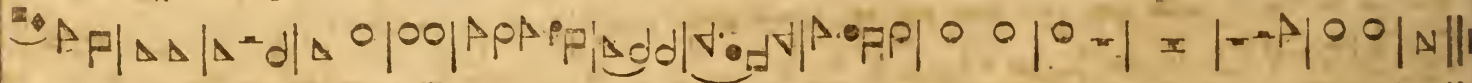
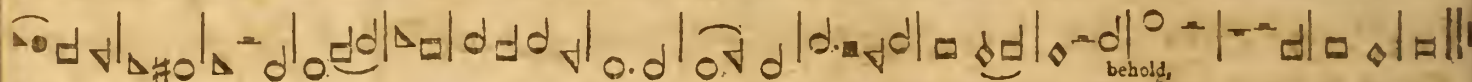




The Lord, the sovereign sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread Thro' distant worlds

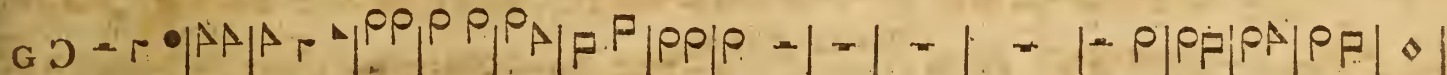


and regions of the dead; No more shall atheists mock his long delay; His vengeance sleeps no more; behold the day behold, behold the day.

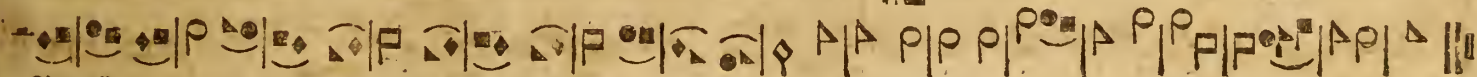




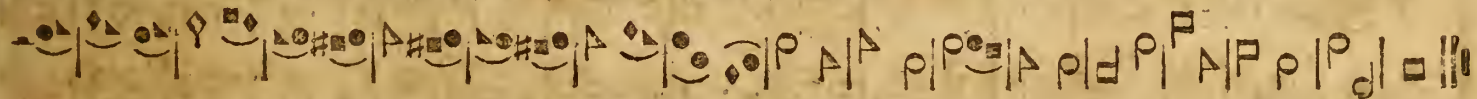
Now be my heart inspired to sing The glories of my Saviour King, Jesus the Lord, how heavenly fair His form ! how bright his beauties are !

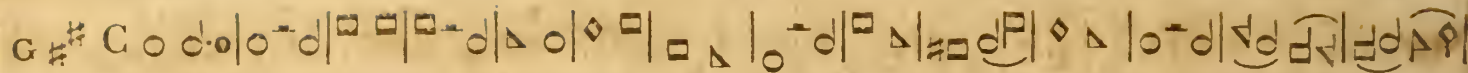


Love from his lips divinely flows, And blessings all his state compose.



O'er all the sons of human race He shines with far superior grace,

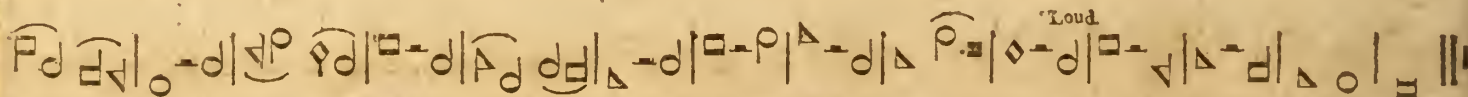
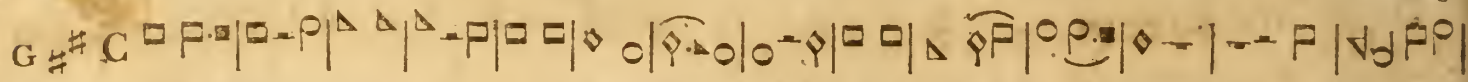




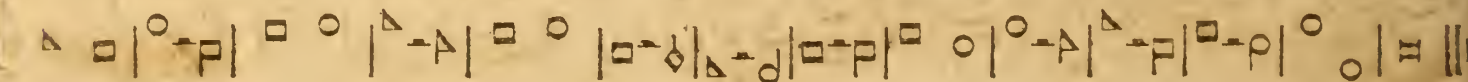
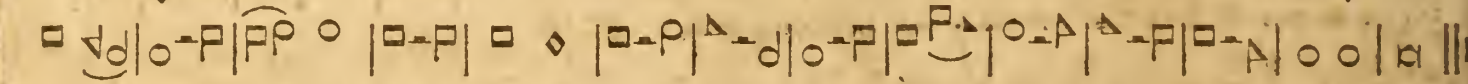
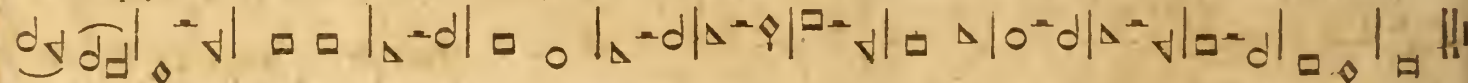
Ye that delight to serve the Lord. The honours of his name record, His sacred name for ever bless, Where e'er the circling



Where e'er the circling

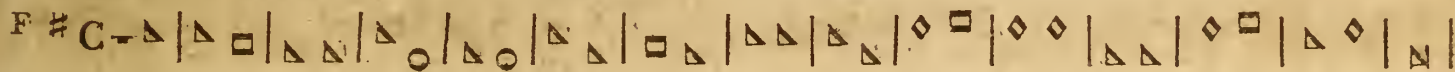
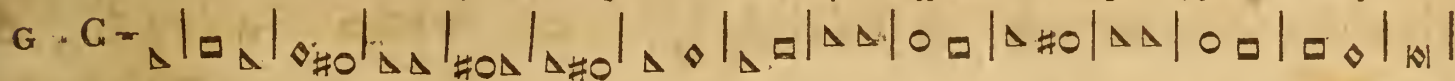


sun displays, His rising beams or setting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confess.



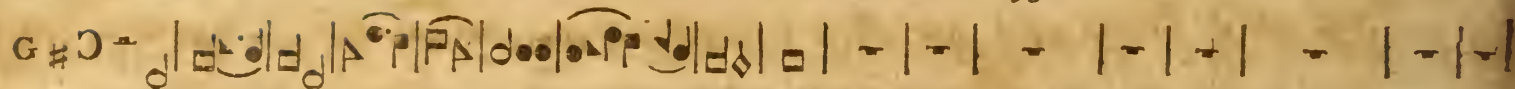


E - ter - nal Sire! enthroned on high! Whom angel hosts adore; Whom yet to suppliant dust art nigh, Thy presence I implore.

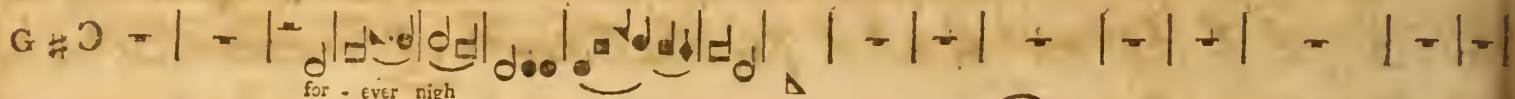


O guide me down the steep of age, And keep my passions cool; Teach me to scan the sacred page, And practise every rule.





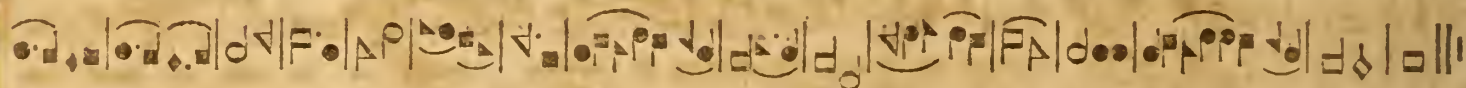
Sal - va - tion is for - ever nigh The souls that fear and trust the Lord ;



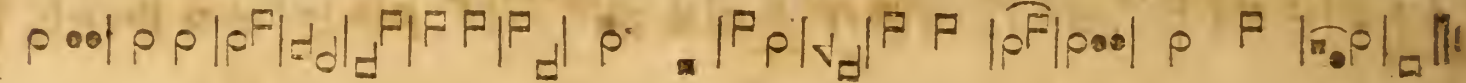
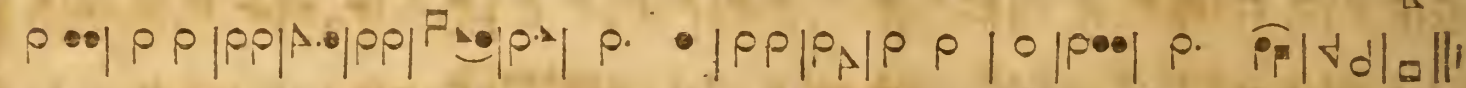
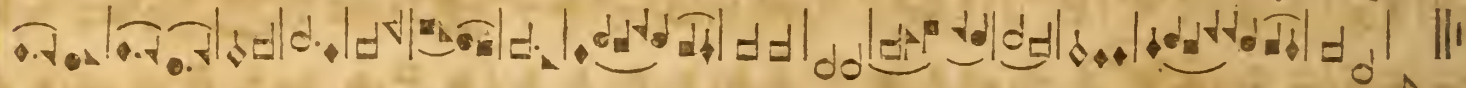
for - ever nigh

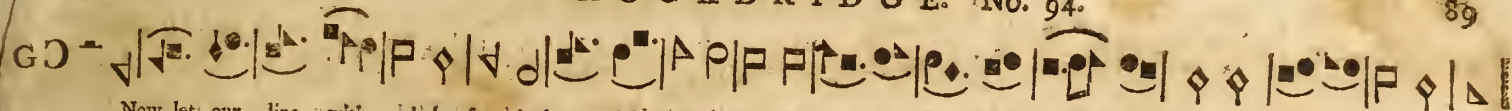


And grace descending from on high Fresh hopes of glory shall afford.

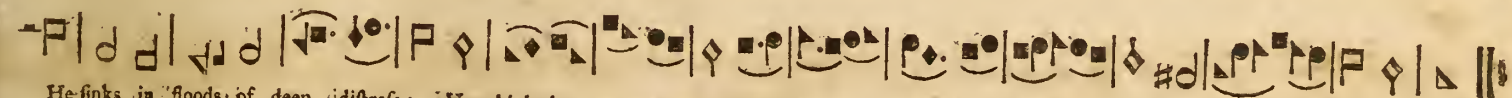
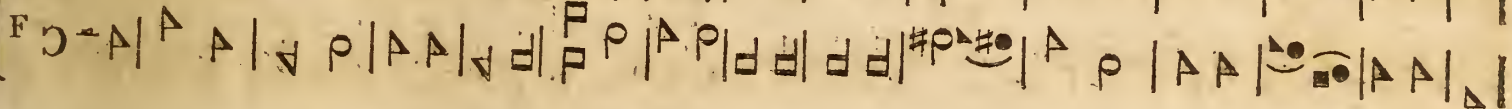
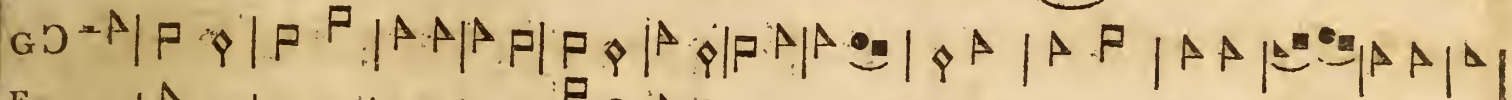
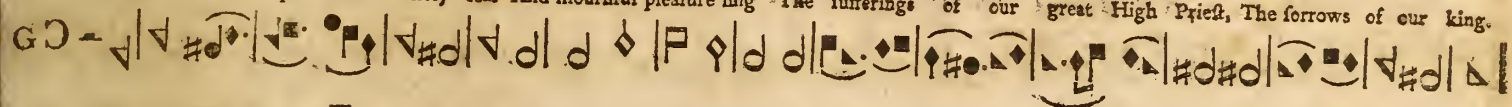


Mercy and truth on earth are met, Since Christ the Lord came down from heaven ; By his obedience so com - plete Justice is pleas'd, and peace is given.

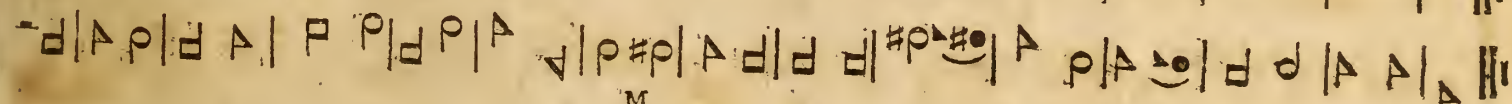
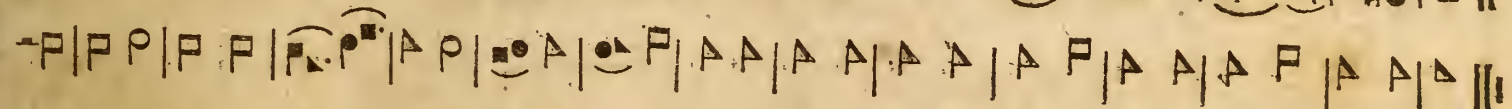
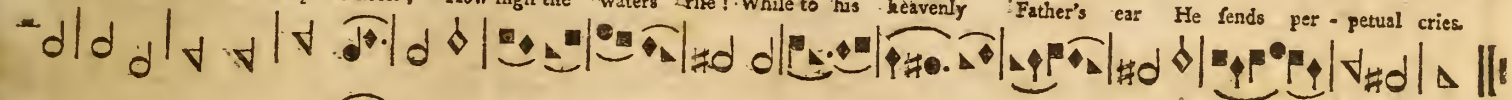




Now let our lips with holy fear And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our king.



He sinks in floods of deep distress; How high the waters rise! While to his heavenly Father's ear He sends perpetual cries.

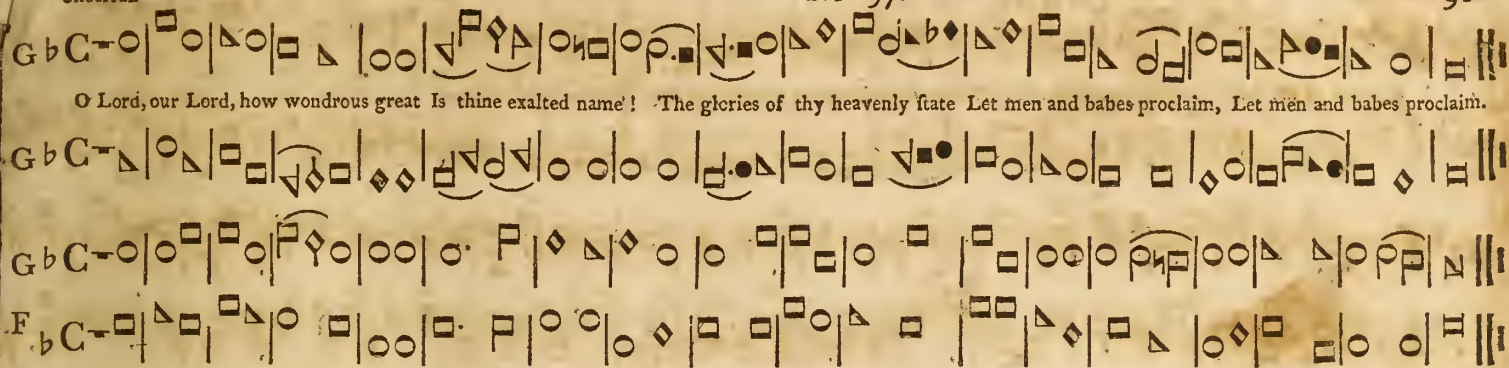


Cheerful.

D U R H A M. No. 97.

97

O Lord, our Lord, how wondrous great Is thine exalted name! The glories of thy heavenly state Let men and babes proclaim, Let men and babes proclaim.



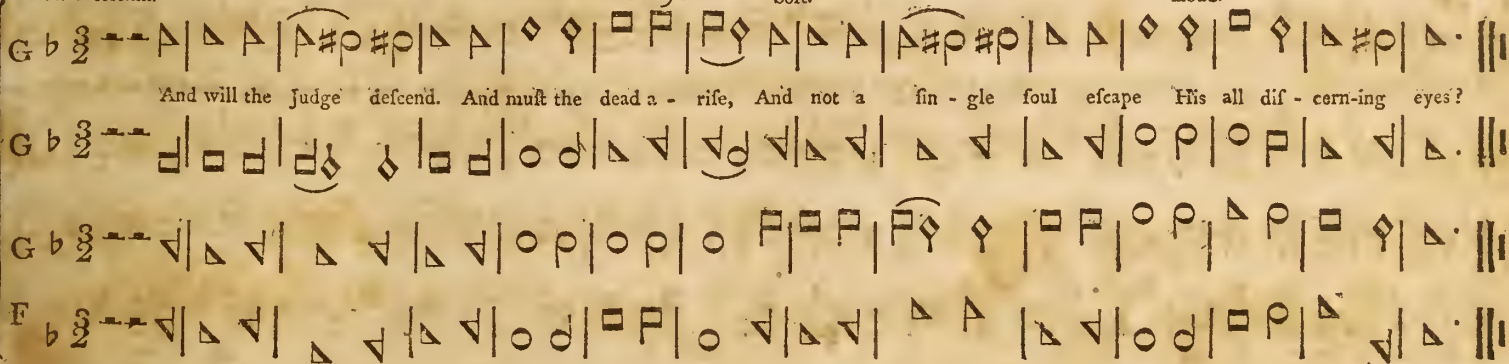
Slow & solemn.

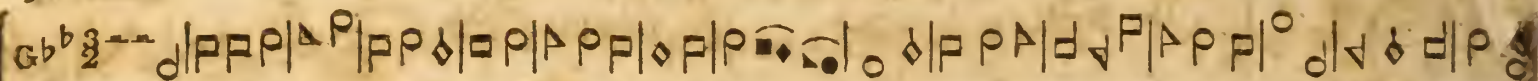
D U N B A R. No. 98.

Soft.

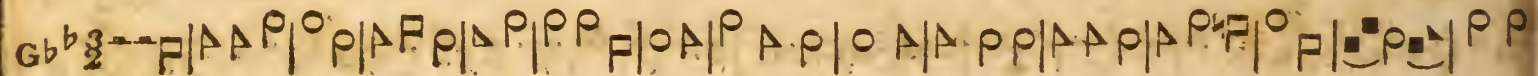
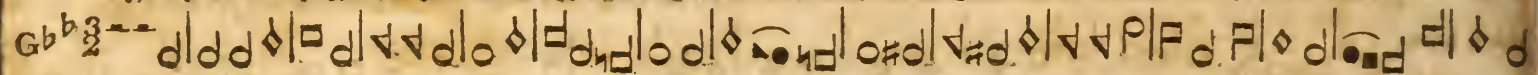
Loud.

And will the Judge descend. And must the dead a - rise, And not a sin - gle soul escape His all dis - cern - ing eyes?



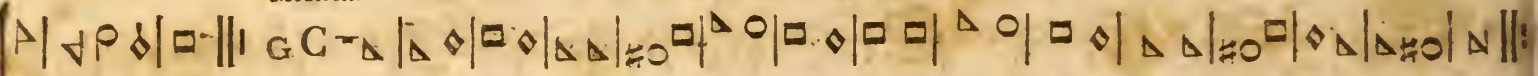


O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing. In our great Creator let Israel rejoice; And children of Zion



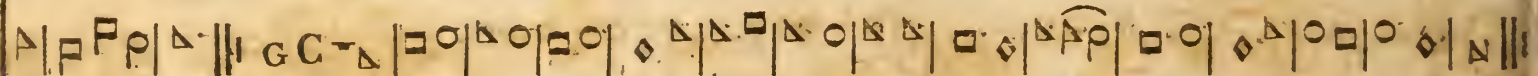
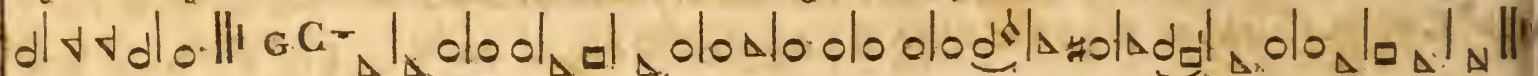
Moderate.

W I N D S O R. No. 100.



be glad in their king.

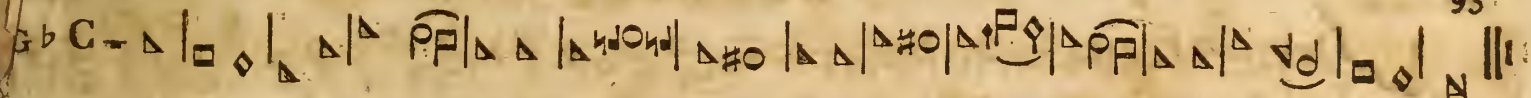
Death! what a solemn word to all! What mortal things are men! We just arise, and soon we fall, To mix with earth again.



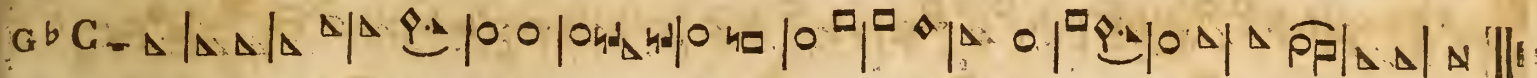
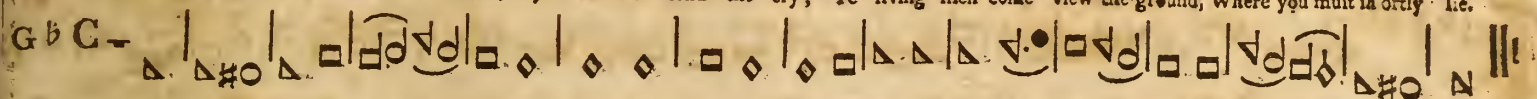
Moderate.

BANGOR. No. 101.

93

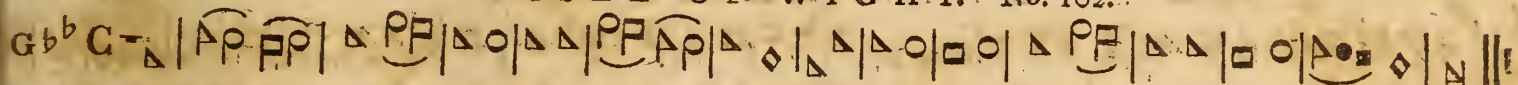


Hark! from the tombs a doleful sound, My ears at-tend the cry; Ye living men come view the ground, Where you must shortly lie.

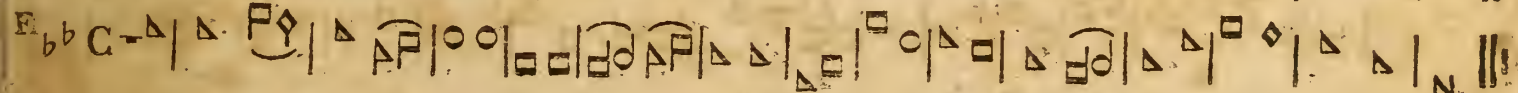
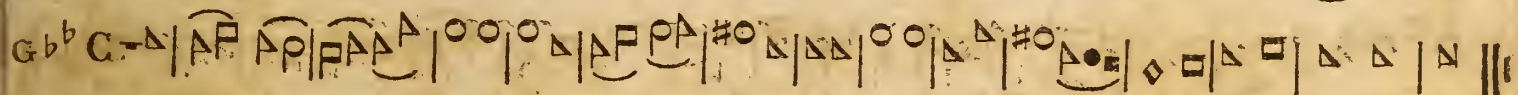
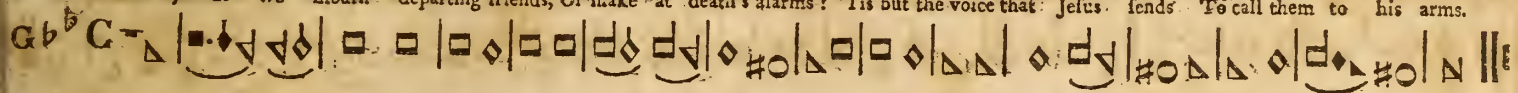


Moderate.

ISLE OF WIGHT. No. 102.



Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends 'To call them to his arms.



G b^b C — Δ | Δ O | \square Δ | \square O | Δ Δ | \square O | \diamond \square | Δ \square | \diamond \diamond | \square Δ | Δ O | \square \diamond | Δ | \square O | Δ

1. Think, mighty God, on feeble man; How few his hours, how short his span! Short from the cradle to the grave; Who can se- cure his

G b^b C — | \square \diamond | Δ Δ | Δ Δ | \diamond \diamond | Δ \diamond | $\#$ O | Δ Δ | $\#$ O | $\#$ O | Δ \square | \diamond Δ | $\#$ O | Δ | \square O | Δ | \diamond \square |

G b^b C — Δ | Δ Δ | Δ \square | Δ $\#$ O | Δ | Δ \square | Δ Δ | \square Δ | Δ Δ | Δ Δ | Δ O | \square Δ | Δ Δ | Δ | Δ Δ | $\#$ O | Δ |

F b^b C — Δ | Δ $\#$ O | Δ Δ | \square Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | \square O | Δ Δ | Δ | Δ \square | Δ Δ |

O \square | \diamond \diamond | \square O | Δ \square | Δ O | Δ Δ | \square O | Δ O | \square \diamond | Δ ||

vi - tal breath Against the bold demands of death, With skill to fly, or power to save?

\diamond Δ | $\#$ O | $\#$ O | Δ \diamond | \square \square | \square \diamond | \diamond Δ | Δ \square | \square \diamond | Δ $\#$ O | Δ ||

Δ Δ | Δ Δ | Δ O | O Δ | O O | O Δ | Δ O | O \square | Δ Δ | Δ ||

$\#$ O Δ | Δ Δ | Δ O | \square \square | O O | \square Δ | Δ O | \square O | Δ Δ | Δ ||

2. Lord, shall it be forever said.
 "The race of man was only made
 "For sickness, sorrow, and the dust!"
 Are not thy servants day by day
 Sent to their graves, and turn'd to clay?
 Lord, where's thy kindness to the just?

3. Hast thou not promis'd to thy Son,
 And all his seed a heavenly crown?
 But flesh and sense indulge despair;
 Forever blessed be the Lord,
 That faith can read his holy word,
 And find a resurrection there.

THE
CHRISTIAN HARMONY:

OR THE

SECOND PART OF THE ART OF SINGING:

Comprising a Select Variety of PSALM and HYMN TUNES:

CALCULATED FOR SCHOOLS AND CHURCHES.

BY ANDREW LAW.



This Plan of music has many advantages over the old method. It will assist, both the Learner and the Performer, in ascertaining the true sounds of the notes in instances where the old method can afford no aid for that purpose.

This method marks, with certainty, the intervals, or distances of sounds. The places of the tones and semitones, the major and minor thirds and fourths are always in view. The semitones lie between the diamond and the square, and the quarter of a diamond and the square. Hence, when any two notes are placed at the distance of a second, a third, or a fourth, it will be instantly known from the sight of the characters, whether it be the major, or the minor second, third, or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon lines and spaces whether these intervals be major, or minor, only by referring back to the cliffs, but here it is visible in every bar.

The diamond note is never double in the same octave. It is fixed between the two keys, and is the seventh degree of the sharp key and the second degree of the flat key. The quarter of a diamond and the square which immediately succeed each other in ascending, or in descending, are, the third and fourth degrees of the sharp key, and the fifth and sixth degrees of the flat key.

From this view of the subject, it will not be difficult to ascertain the degrees of the key, for if any one degree be known, all the other degrees will follow of course. The last note of the bass is always the square in the sharp key, and the quarter of a diamond in the flat key. Therefore by looking at the last note of the bass, and then at a few notes of the tune, either the diamond, or the quarter of a diamond and square together, will appear, by which the seventh degree, or the third and fourth of the sharp key will be known; and the second degree, or fifth and sixth of the flat key. Hence it will follow, that the task of the Learner, and the burden of the Performer will be diminished, and, that the Art will be rendered easy and familiar.

THE First Part of the Art of Singing, was published two years ago. The Second Part, or the Christian Harmony, is here completed. In connection with the First, it will be found a very considerable advance towards an assortment of Church Music.

NOTES.

The tunes with a Chorus, such as WASHINGTON, Kedron, Ashley and Myra, the Chorus may be sung after each verse, or only after the last.

The first part of the Funeral Piece is to be sung in the three verses which are set to it, before the other part is sung.

When the tune called Doncaster is sung in the second verse, the last line but one will require the two minims in the bar with the semibreve rest, to be sung as semibreves, and the rest to be omitted. It may also be sung in any common metre psalm or hymn, by making the same alteration in the other instances, where there are semibreve rests in the middle of a line, and by adding a dot to the note following the semibreve rest in the third line, leaving out the minim rest in the same bar. Other tunes which have rests in the middle of lines, when those rests break words of more than one syllable, they may be omitted.

Tunes which require the repetition of some words to complete the tune, will, in some instances, require different repetition; as in Hotham, the second verse, "With the shadow," this may be done by throwing out the slur.

Some hymns have an unequal number of syllables in some lines, and require two notes to one syllable; an instance of this is found in the hymn set to Galilee, the first word, where the two crotchets are sung as one minim, and the first word of the fifth line of the fifth verse is sung in the same manner.

Those parts of tunes, over which the word unisons, or octaves is placed, the whole choir sing the same part.

M E T R E S.

Lines in a verse.	Syllables in a line.	Tunes.	Lines in a verse.	Syllables in a line.	Tunes.
4 Long Metre	8 8 8 8	Old 100	Peculiar Metres.		
4 Common Metre	8 6 8 6	Mear	4	10 10 11 11	Hanover
4 Short Metre	6 6 8 6	Beverly	4	11 11 11 11	Norwich
Particular Metres			4	10 11 11 5	Tempest
6 lines	8 8 8 8 8 8	Charleston	3	5 5 11	Malta
8	6 6 6 6 4 4 4 4	Southbury	4	5 5 5 11	Mill Ville
6	6 6 8 6 6 8	Canton	4	8 8 8 8	Sweden
6	10 10 10 10 11 11	Newport	4	8 7 8 7	Stamford.
6	10 10 10 10 10 10	Newbern	6	8 7 8 7 4 7	Winchester.
4 sevens	7 7 7 7	Lancaster	8	7 6 7 6 7 8 7 6	Cadiz
6	7 7 7 7 7 7	Vienna	5	8 6 5 5 8	Bristol
5	6 6 7 7 7 7	Pewsey	7	6 6 4 6 6 6 4	Trinity
6	8 8 6 8 8 6	Lyfra	6	6 6 9 6 6 9	Galilee
4	6 6 8 4	Leoni	Peculiar Metres have, frequently, two short syllables together, and require different tunes from others of the same number of syllables.		

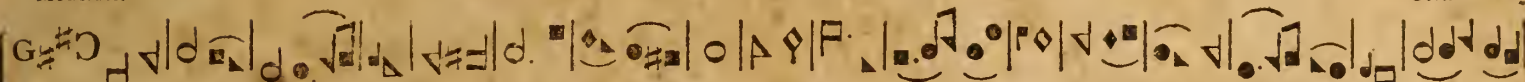
Many of the tunes are double, comprehending two verses.

Cadiz may be sung to the metre of Amsterdam, by adding a flourish to the two first notes of the sixth line.

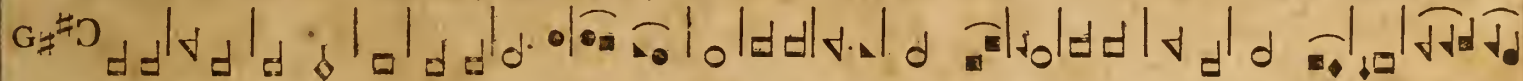
Lebanon and Gath may be sung in the 89th and 113th psalms Particular Metre. Psalms and Hymns of this metre may be sung in Long Metre tunes; by repeating the two first or the two last lines of the tune; if the tune be double, two lines of each verse may be repeated to complete the tune.

I N D E X.

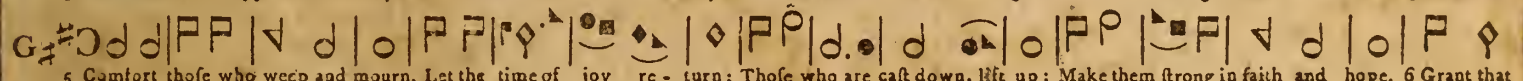
Athens	C.	115	Habakkuk	L.	146	Olivet	Pec.	1
Ashley	C.	124	Hadley	L.	143	Orange	C.	1
Abridge	C.	156	Haverhill	L.	153	Pewsey	P.	1
Berea	C.	135	Hebron	C.	149	Plainfield	L.	1
Brittol	Lec.	133	Hotham	P.	108	Portland	S.	1
Cadiz	P.	114	Islington	L.	148	Portsmouth	P.	1
Calvary	Pec.	142	Italy	L.	110	Sicily	C.	1
Cambridge	C.	136	Jordan	C.	159	Stamford	Pec.	1
Chapel	P.	129	Judea	C.	137	Stafford	C.	1
Concord	L.	118	Kedron	Pec.	130	Syria	C.	1
Corinth	Pec.	128	Keene	C.	123	Tempest	Pec.	1
Cuba	L.	126	Lebanon	L.	126	Trenton	C.	1
Cyprus	C.	151	Leoni	P.	142	Trinity	Pec.	1
Derby	C.	136	Lystra	P.	154	Troas	C.	1
Doncaster	C.	145	Malta	Pec.	134	Trumpet	P.	1
Evening Hymn	L.	141	Marseilles	P.	140	Turin	P.	1
Ephefus	C.	149	Medfield	Pec.	113	Washington	C.	1
Falmouth	P.	105	Mill Ville	Pec.	156	Walpole	L.	1
Funeral Piece	C.	112	Myra	S.	155	Waybridge	C.	
Galatia	C.	152	Namure	C.	148	Winchester	Pec.	
Galilee	Pec.	150	Norwich	Pec.	140	Widham	C.	
Gath	L.	138				Vienna	P.	



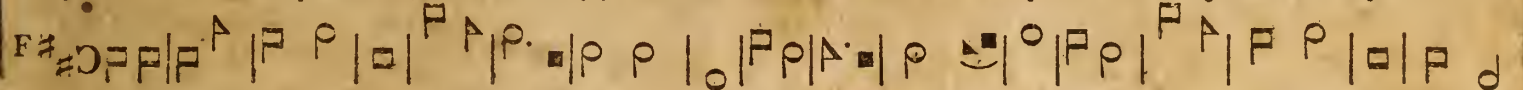
1 Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit dis - dain; Shall we seek thee, Lord, in vain? 2 Lord, on



3 In thine own appointed way, Now we seek thee, here we stay; Lord we know not how to go Till a blessing thou be - stow. 4 Send some



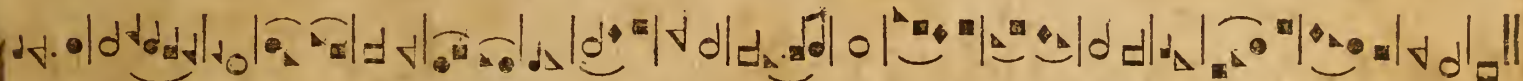
5 Comfort those who weep and mourn, Let the time of joy re - turn; Those who are cast down, lift up; Make them strong in faith and hope. 6 Grant that



Loud.

Soft.

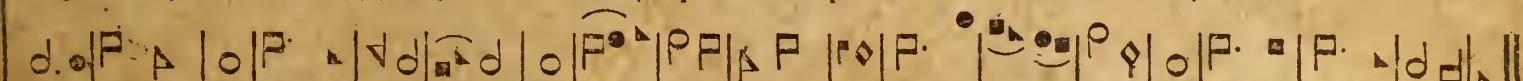
Loud.



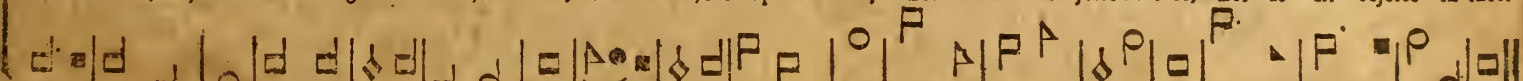
thee our souls de - pend, In com - passion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.

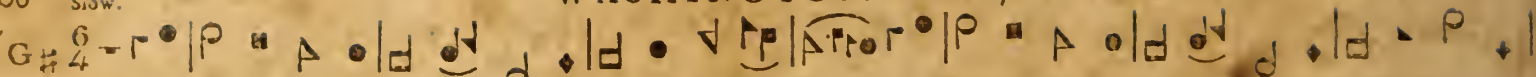


message from thy word, That may joy and peace afford; Let thy spirit now impart Full salvation to each heart, Full sal - va - tion to each heart.

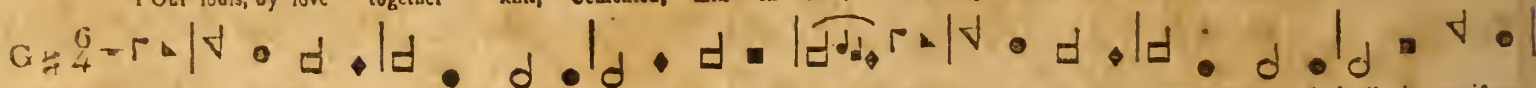


those who seek, may find Thee a gracious God, and kind; Heal the sick, the captive free, Let us all re - joice in thee, Let us all rejoice in thee.





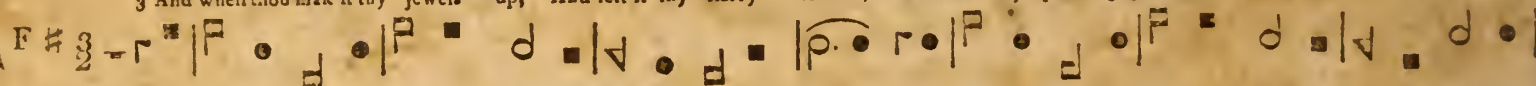
1 Our souls, by love together knit, Cemented, mix in one; One hope, one heart, one mind, one voice, 'Tis heaven on earth be-



2 The little cloud increases still, The heavens are big with rain; We haste to catch the teeming shower, And all its moisture



3 And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine

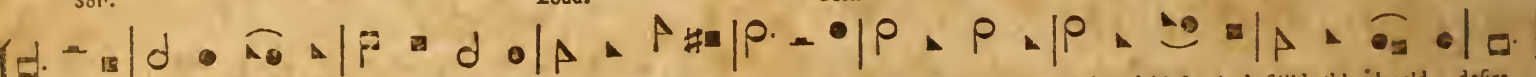


Sofr.

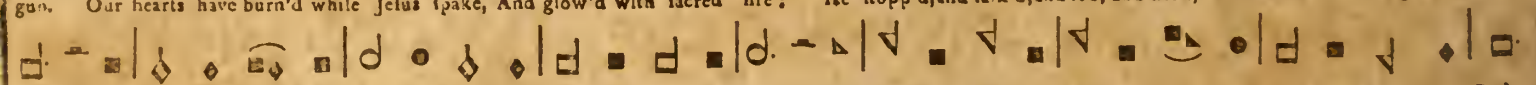
Loud.

Soft.

Loud.



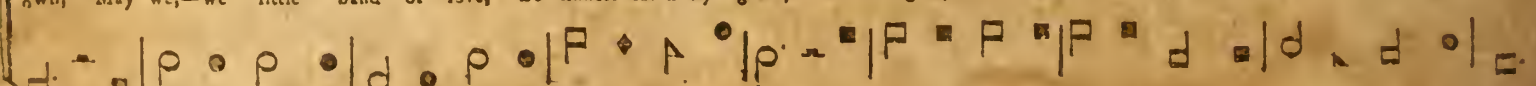
gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire; He stopp'd, and talk'd, and fed, and blest, And fill'd th' enlarg'd desire.

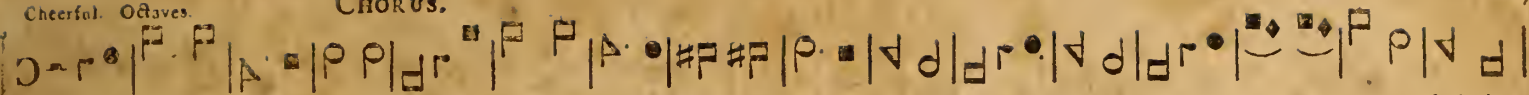


rain. A rill, a stream, a torrent flows! But pour a mighty flood. Oh! sweep the nations, shake the earth; Till all proclaim Thee God.

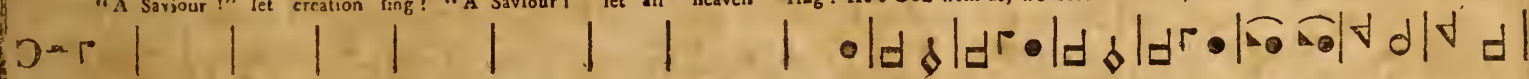


own, May we,—we little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Behold Thee face to face!

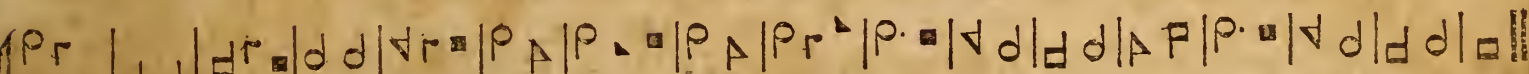
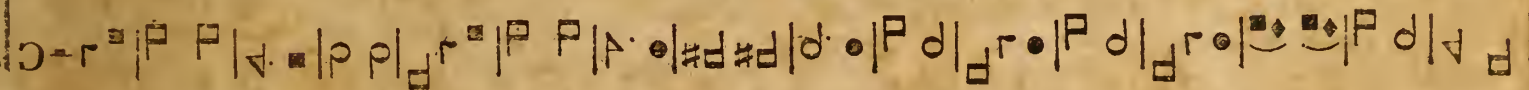




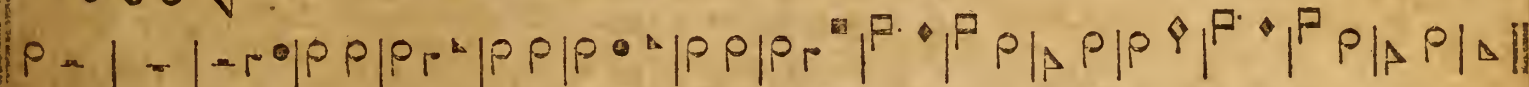
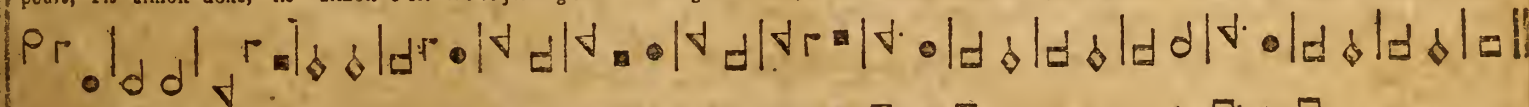
"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he



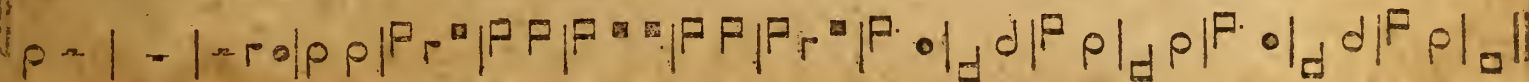
"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he

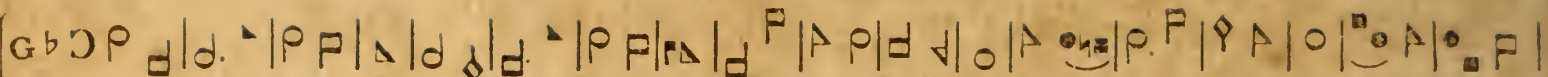


pours, 'Tis almost done, 'tis almost o'er. We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

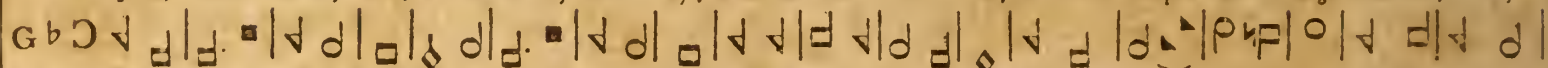


pours, 'Tis almost done, 'tis almost o'er. We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

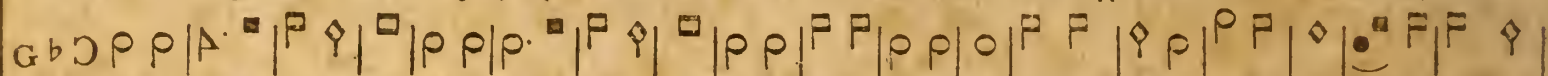




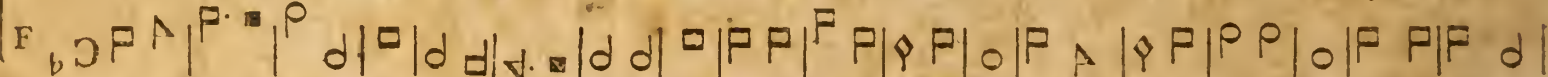
1 Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me, O my



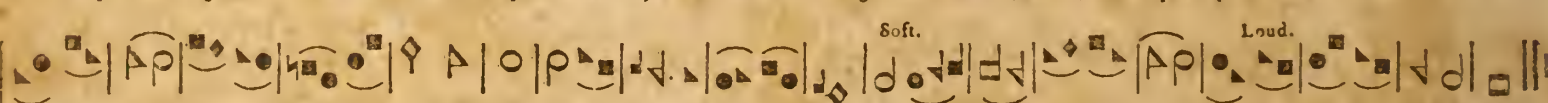
2 Other refuge have I none; Hangs my helpless soul on thee; Leave, ah! leave me not alone, Still support and comfort me. All my trust on



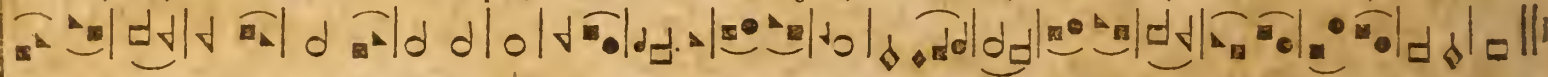
3 Thou, O Christ, art all I want; More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick, and lead the blind. Just and holy



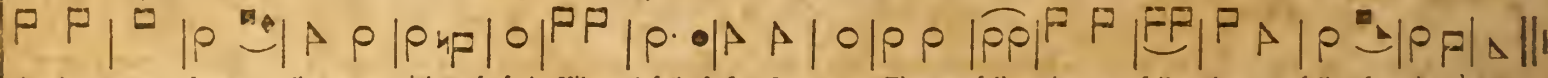
4 Piteous grace in thee is found, Grace to pardon all my sin. Let the healing streams abound, Make, and keep me pure within; Thou of life the



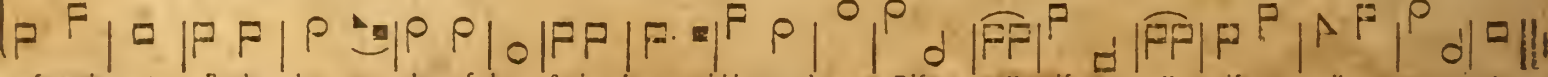
Sav- iour, hide, Till the storm of life is past; Safe into the haven guide, O re-ceive, O receive, O receive my soul at last.



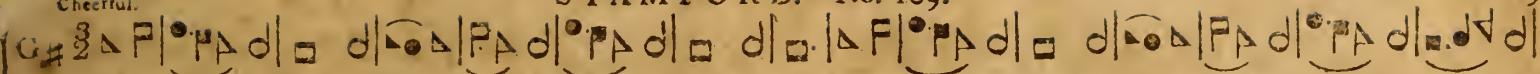
thee is stay'd, All my help from thee I bring; Cover my defenceless head With the shadow, with the shadow, with the shadow of thy wings.



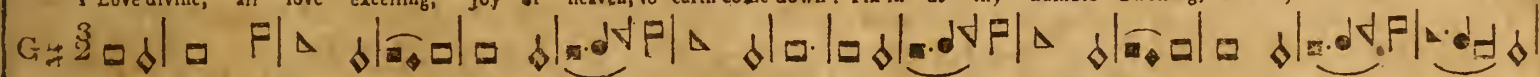
is thy name; I am all un-righteousness I Vile, and full of sin I am, Thou art full, thou art full, thou art full of truth and grace.



fountain art, Gladly let me take of thee; Spring thou up within my heart, Rise to all, rise to all, rise to all e-ter-ni-ty.



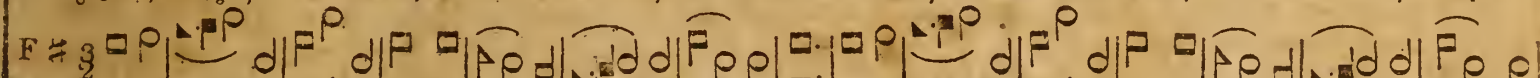
1 Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling, All thy faithful mercies



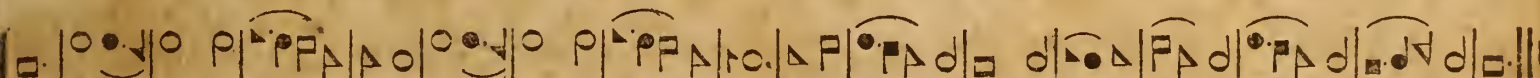
2 Breathe, O breathe thy loving spirit, Into every troubled breast! Let us all in thee inherit, Let us find thy promis'd



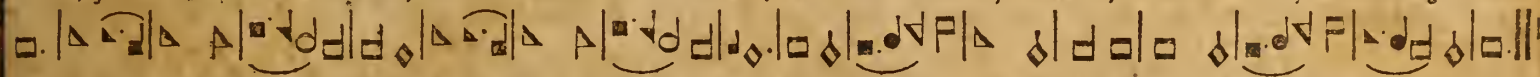
3 Come, almighty to deliver, Let us all thy life receive! Suddenly return, and never, Never more thy temples



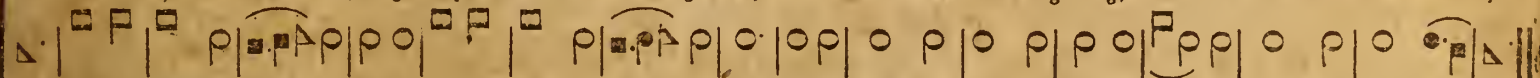
4 Finish then thy new creation, Pure, unspotted may we be. Let us see our whole salvation, Perfect - ly se - cure by



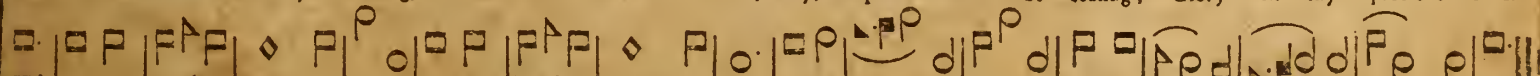
crown; Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, Enter every trembling heart!



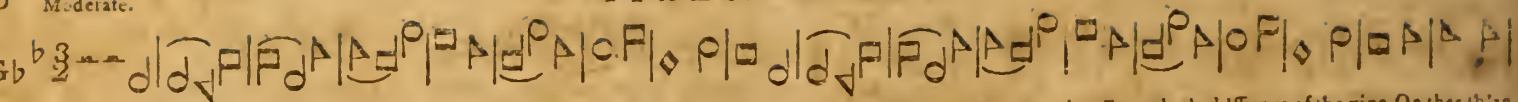
rest. Take away the love of sinning, Alpha and O - me - ga be, End of faith as its beginning, Set our hearts at lib - er - ty.



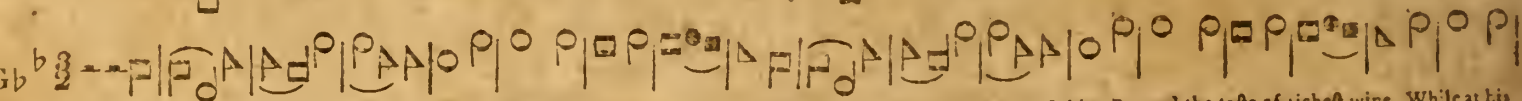
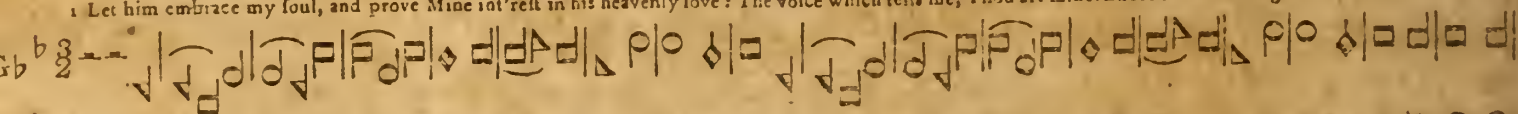
leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glory in thy precious love.



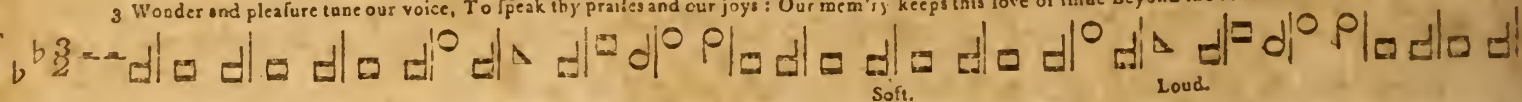
thee! Chang'd from glory into glory, Till in heaven we take our place; Till we cast our crowns before thee, Lost in wonder, love and praise.



1 Let him embrace my soul, and prove Mine int'rest in his heavenly love : The voice which tells me, Thou art mine: Exceeds the blissings of the wine. On thee th'an-



3 Wonder and pleasure tune our voice, To speak thy praises and our joys : Our mem'ry keeps this love of thine Beyond the taste of richest wine. While at his

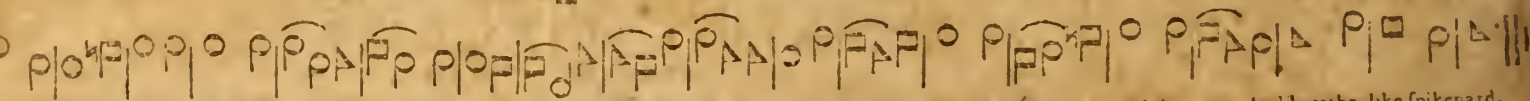
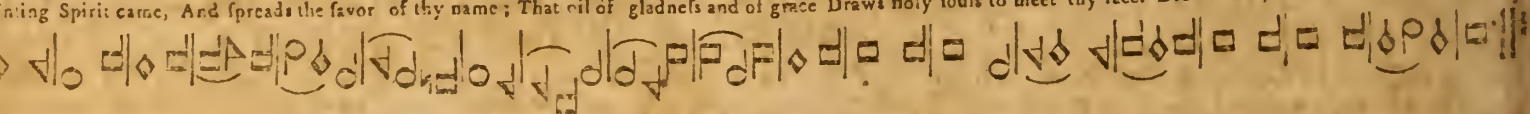


Soft.

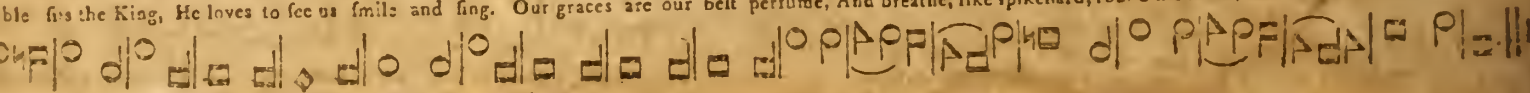
Loud.

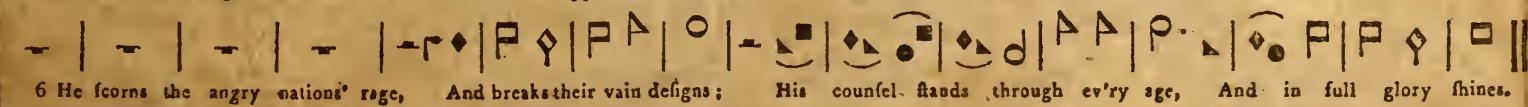
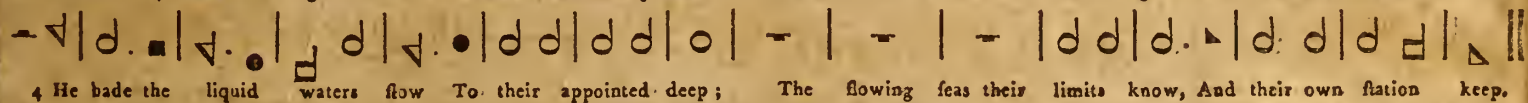
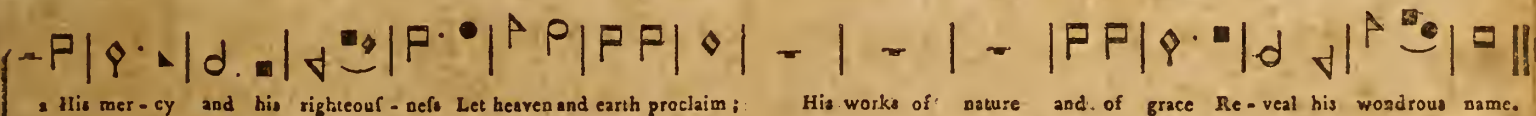
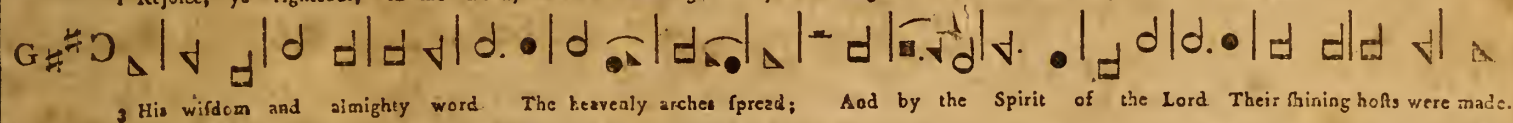


ning Spirit came, And spreads the favor of thy name ; That oil of gladness and of grace Draws holy souls to meet thy face. Draws holy souls to meet thy face.



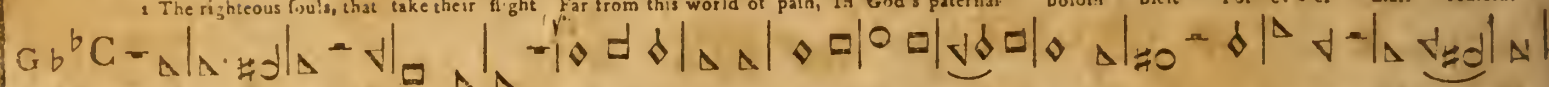
ble fits the King, He loves to see us smile and sing. Our graces are our best perfume, And breathe, like spikenard, round the room, And breathe, like spikenard,



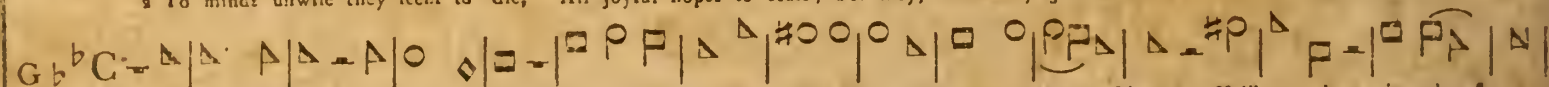




1 The righteous souls, that take their flight, Far from this world of pain, In God's paternal bosom blest For ev - er shall remain.



2 To minds unwise they seem to die, All joyful hopes to cease; Yet they, secur'd by Je - sus, live In ev - er - last - ing peace.



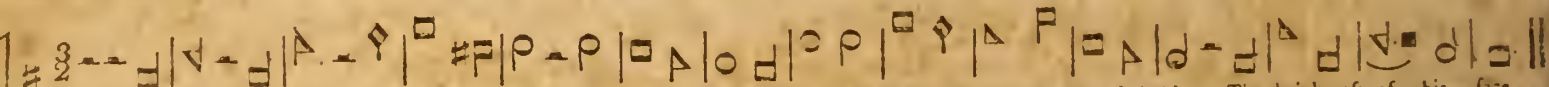
3 And at the great, the awful day, When Christ descends from high, With myriads of triumphant saints, He'll own them in the sky.



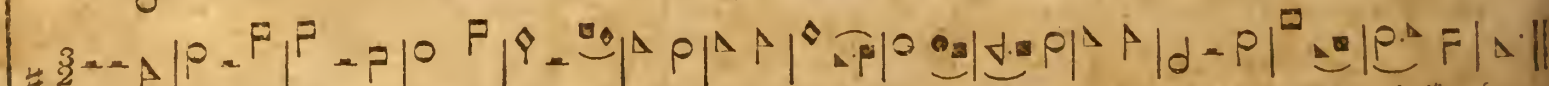
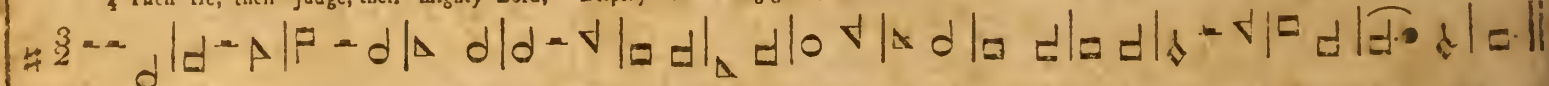
Moderate. Loud.

Diminish.

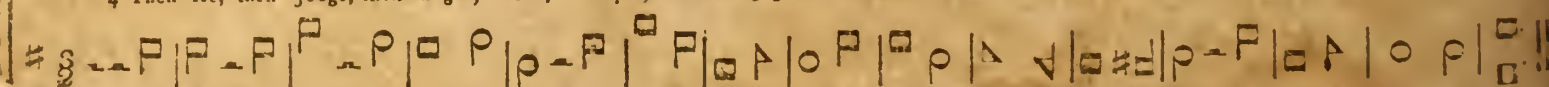
Loud.

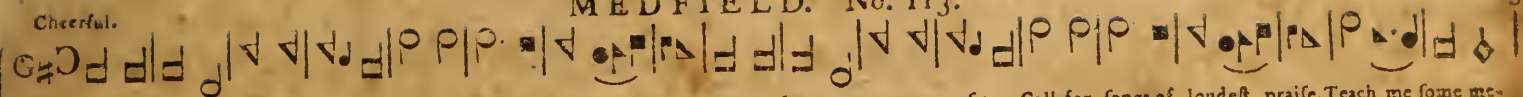


4 Then He, their Judge, their mighty Lord, Displays redeeming grace, And calls them ev - er to behold The brightness of his face.

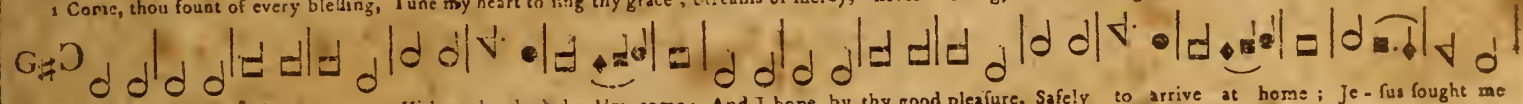


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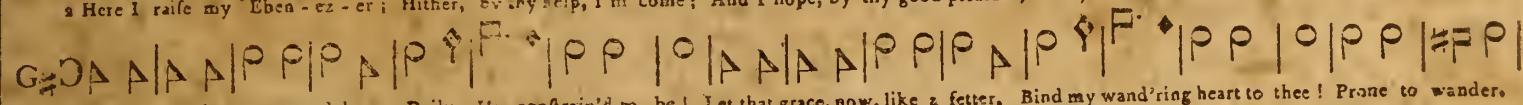




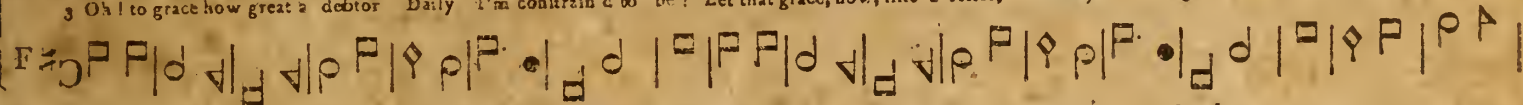
1 Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy, never ceasing, Call for songs of loudest praise. Teach me some me-



2 Here I raise my "Eben - ez - er; Hither, by thy help, I'm come; And I hope, by thy good pleasure, Safely to arrive at home; Je - sus fought me

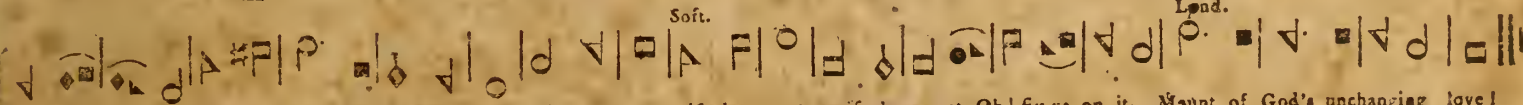


3 Oh! to grace how great a debtor Daily I'm constrain'd to be! Let that grace, now, like a fetter, Bind my wand'ring heart to thee! Prone to wander,

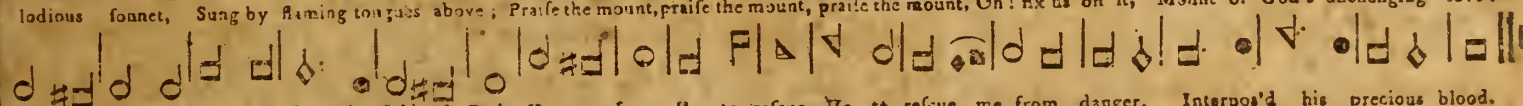


Soft.

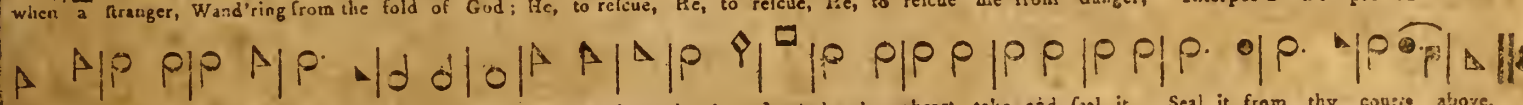
Loud.



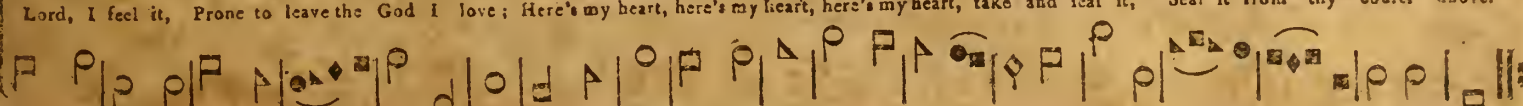
lacious sonnet, Sung by flaming tongues above; Praise the mount, praise the mount, praise the mount, Oh! fix us on it, Mount of God's unchanging love!

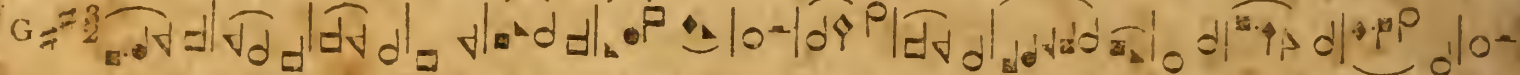


when a stranger, Wand'ring from the fold of God; He, to rescue, He, to rescue, He, to rescue me from danger, Interpos'd his precious blood.




Lord, I feel it, Prone to leave the God I love; Here's my heart, here's my heart, here's my heart, take and seal it, Seal it from thy courts above.

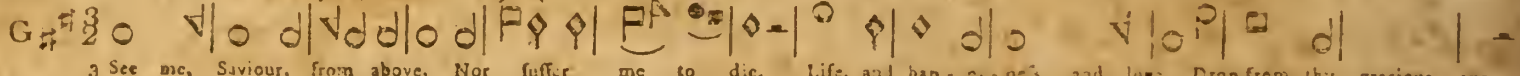


G $\text{F}^{\#}$ $\frac{3}{8}$ 

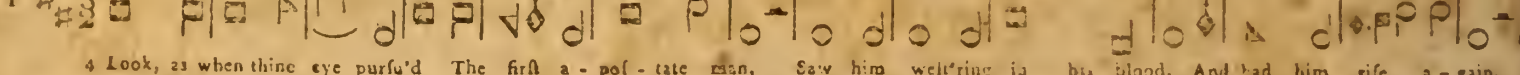
1 Je - sus, let thy pitying eye Call back a wand'ring sheep; Fasts to thee, like Pe - ter, I Would fain, like Pe - ter, weep.

G $\text{F}^{\#}$ $\frac{3}{8}$ 

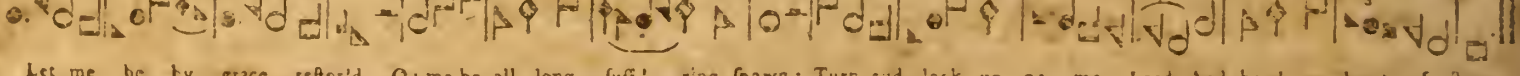
2 Saviour, Prince, enthron'd above Re - pent - ance to im - part, Give me, through thy dy - ing love, The humble contrite heart.

G $\text{F}^{\#}$ $\frac{3}{8}$ 

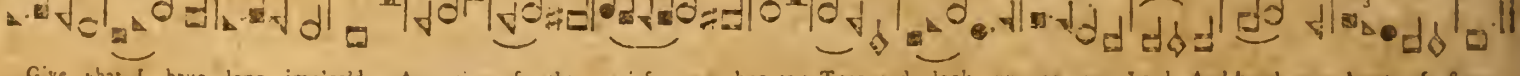
3 See me, Saviour, from above, Nor suffer me to die. Life, and hap - pi - ness, and love, Drop from thy gracious eye.

F $\text{F}^{\#}$ $\frac{3}{8}$ 

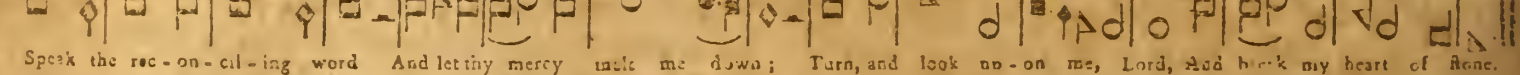
4 Look, as when thine eye pursu'd The first a - pos - tate man, Saw him weltring in his blood, And had him rise a - gain.



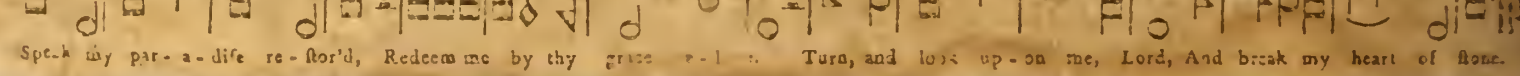
Let me be by grace restor'd, On me be all long suff' - ring shewn; Turn, and look up - on me, Lord, And break my heart of stone.



Give, what I have long impior'd, A portion of thy grief un - known; Turn, and look up - on me, Lord, And break my heart of stone.



Speak the re - con - cil - ing word And let thy mercy make me down; Turn, and look up - on me, Lord, And break my heart of stone.



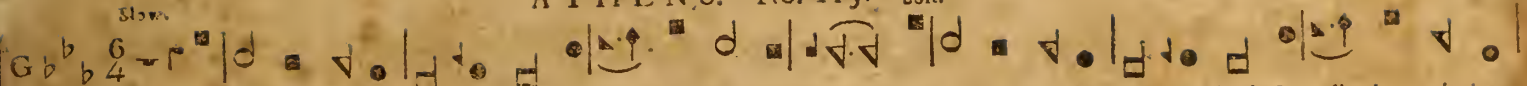
Speak thy par - a - dise re - stor'd, Redeem me by thy grace re - stor'd. Turn, and look up - on me, Lord, And break my heart of stone.

Slow.

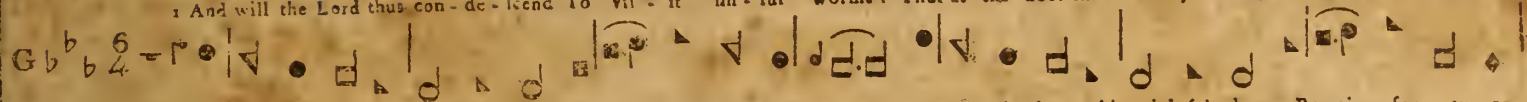
ATHENS. No. 115. Soft.

Loud.

185



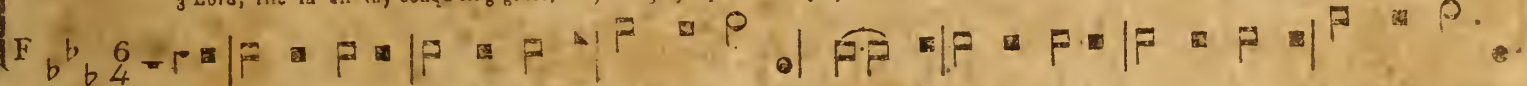
1 And will the Lord thus con-de-scend To vi-sit sin-ful worms? Thus at the door shall mercy stand, In all her winning



2 Shall Jesus for ad-mis-sion sue, His charming voice unheard? And this vile heart, his rightful due, Remain for-ev-er

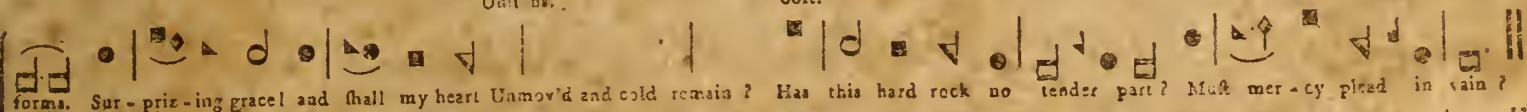


3 Lord, rise in all thy conqu'ring grace, Thy mighty power display; One beam of glory from thy face Can drive my foes a-



Unison.

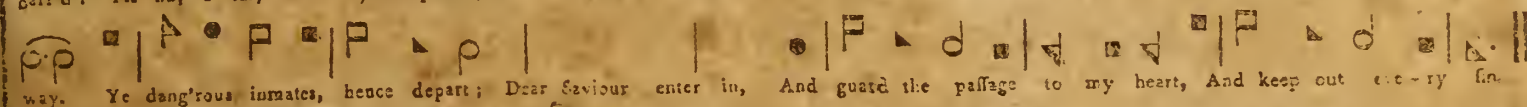
Soft.



forms. Sur-priz-ing grace! and shall my heart Unmov'd and cold remain? Has this hard rock no tender part? Must mer-cy plead in vain?



barr'd? 'Tis sin, a-las, with tyrant power, The lodging has possess'd; And crouds of traitors bar the door, Against the heavenly guest.



way. Ye dang'rous inmates, hence depart; Dear Saviour enter in, And guard the passage to my heart, And keep out ev-ry sin.



1 Ah! wee is me, constrain'd to dwell, Among the sons of night. Poor sinners dropping in- to hell, Who hate the gospel light. Wild

2 Yet here alas! in pain I live, Where satan holds his seat; And day by day for those I grieve Who will to sin submit. With

3 Je- sus, Redeemer of mankind, Display thy saving power; Thy mercy let these outcasts find, To know their gracious hour. Ah!

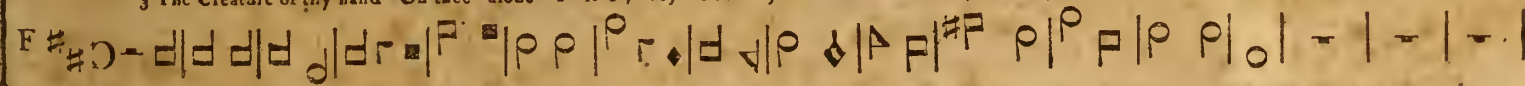
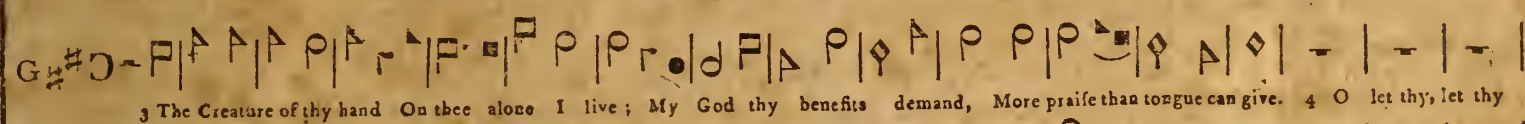
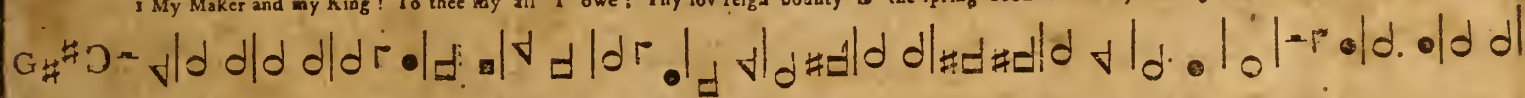
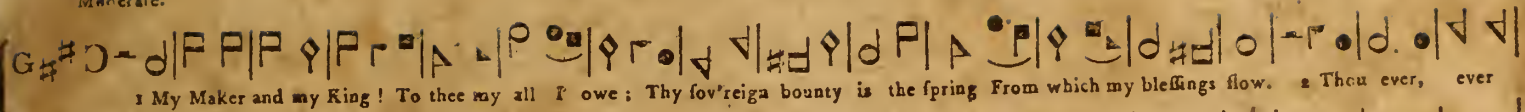
4 Open their eyes and ears to see Thy cross, to hear thy cries. Sinner, thy Saviour weeps for thee, For thee he weeps and dies. All

as the untam'd Arab's race, Who from their Saviour fly; And trample on his pard'ning grace, And all his threats defy, And all his threats de- fy.

gushing eyes their deeds I see, Shut up in Sodom I, And ask with him who ransom'd me, Why will ye sin and die? Why will ye sin and die?

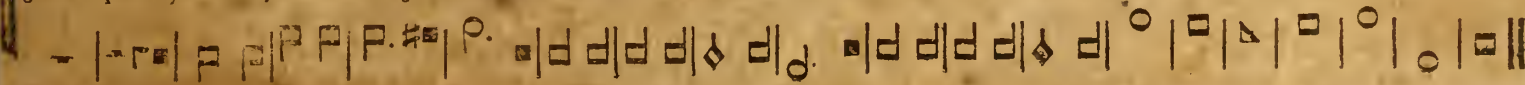
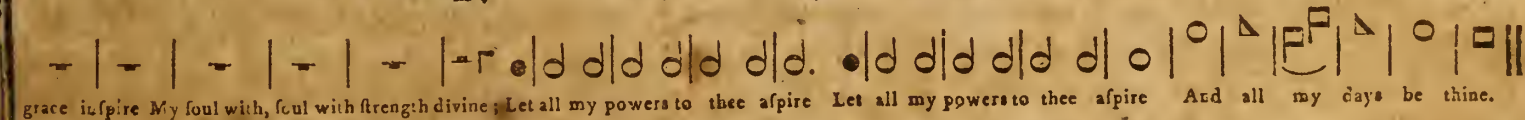
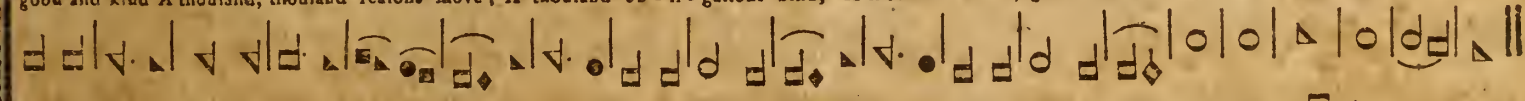
give them, Lord, a longer space; Nor suddenly consume, But let them take the proffer'd grace, And see the wrath to come, And see the wrath to come.

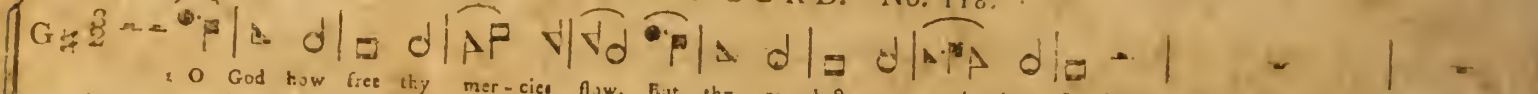
the day long he meekly stands, His rebels to receive; And shows his wounds, & spreads his hands, And bids you turn & live, And bids you turn and live.



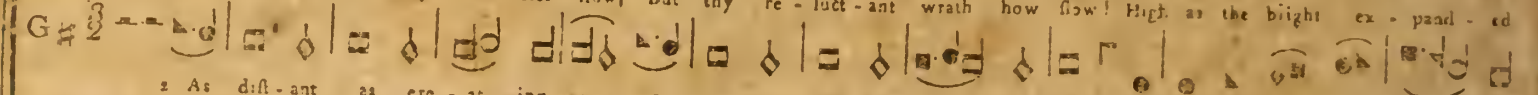
Soft.

Loud.

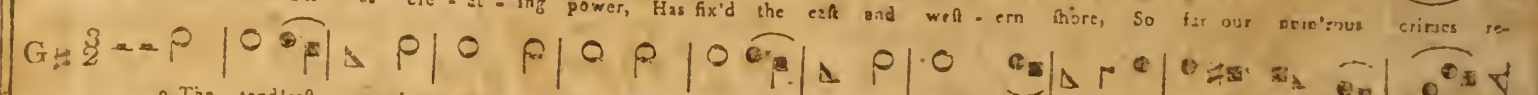


G W 183 

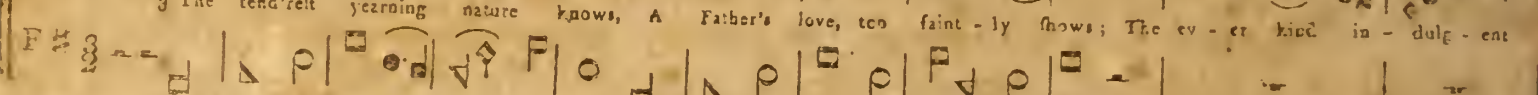
 1 O God how free thy mer-cies flow, But thy re-luct-ant wrath how slow! High as the bright ex-pand-ed

G W 183 

 2 As dist-ant as ere-at-ing power, Has fix'd the east and west-ern shore, So far our num'rous crimes re-

G W 183 

 3 The tend'rest yearning nature knows, A Father's love, too faint-ly shows; The ev-er kind in-dul-gent

F W 183 

 4 His mer-cy with un-chang-ing rays, For ev-er shines while time de-cays; And childrens children shall re-

fies, Thy vast un-bounded mer-cies rise. High as the bright ex-pand-ed fies, Thy vast un-bound-ed mercies rise.

move, At the sweet voice of pard'ning love. So far our num'rous crimes re-move, At the sweet voice of pard'ning love.

care, Which Gods o-bed-ient children share. The ev-er kind in-dul-gent care, Which Gods o-bed-ient children share.

, The truth and goodness of the Lord. And childrens child-ren shall re-ward, The truth and goodness of the Lord.

1 My God, my hope, if thou art mine; Why should my soul with sorrow pine, Why should my soul with sorrow pine. On thee alone I

2 Tho' every comfort should depart, And life forsake this drooping heart, And life forsake this drooping heart; One smile from thee, one

3 My God, my life, if thou appear, Not death itself can make me fear, Not death itself can make me fear; Thy presence cheers the

4 Not all its horrors can affright, If thou appear my God my light, If thou appear my God my light; Thy love shall all my

cast my care, O leave me not in dark despair! On thee alone I cast my care, On thee alone I cast my care, O leave me not in dark despair!

blissful ray, Can chase the shades of death away. One smile from thee, one blissful ray, One smile from thee, one blissful ray, Can chase the shades of death away.

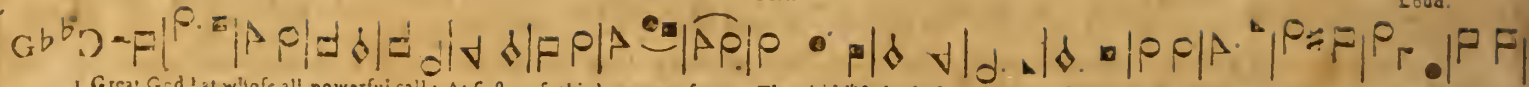
fable gloom, And gilds the horrors of a tomb. Thy presence cheers the fable gloom, Thy presence cheers the fable gloom, And gilds the horrors of a tomb.

fears controul, And glory dawn around my soul. Thy love shall all my fears controul, Thy love shall all my fears controul, And glory dawn around my soul.

Moderate.

Soft.

Loud.



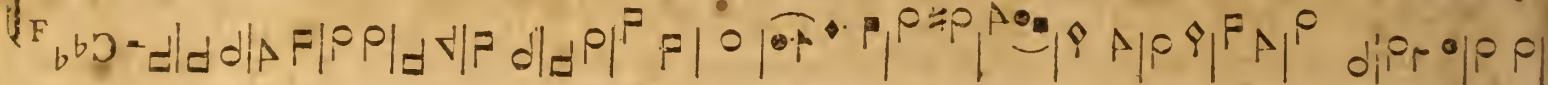
1 Great God! at whose all powerful call; At first arose this beauteous frame; Thou bidd'st the seasons change, and all The changing seasons speak thy name. Thy bounty



2 O how delightful 'tis to see, The earth in vernal beauty dress'd! While in each herb, and flow'r, and tree, Thy blooming glories shine confest. Aloft, full



3 Around us from the teeming field, Springs the rich grain, or purpled vine; At thy command they rise to yield The strength'ning bread or cheering wine. Indulgent



Unisons.

Soft.

Loud.



bids the infant year, From winter storms recover'd rise; When thousand grateful scenes appear, When thousand grateful scenes appear, Fresh op'ning to our wond'ring eyes.



beaming, reigns the sun And light and genial heat conveys; And while he leads the seasons on, And while he leads the seasons on, From thee derives his quick'ning rays.



God from every part, Thy plenteous blessings largely flow; We see, we taste, let every heart, We see, we taste, let every heart, With grateful love, and duty glow.





1 With songs and honors sounding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters veil the



2 He gives the grazing ox his meat, He hears the ravens cry; But man, who tastes the sun-est wheat, Should raise his hon-ors



3 His hoar-y frost, his hoar-y snow, Descend, and clothe the ground; The liquid streams forbear to flow, In i-cy fet-ter



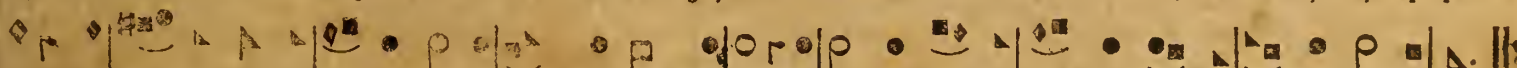
4 He sends his word, and melts the snow, The fields no longer mourn; He calls the warmer gales to blow, And bids the spring re-



5 He sends his snows of blessing down To cheer the plains below; He makes the grass the mountains crown, And corn in valleys grow.



6 high. His stea-dy coun-sels change the face Of the de-clin-ing year; He bids the sun cut short his race, And wintry days ap-pear.



7 bound. When, from his dreadful stores on high, He pours the ratt'ling hail; The wretch, who dares this God de-fy, Shall find his courage fail.



8 turn. The changing wind, the fly-ing cloud, O-be-y his might-y word; With songs and honors, sounding loud, Praise ye the sov'reign Lord.

G⁴ 3/4 

1 Lo! He cometh! count- less trumpets Blow to raise the sleep- ing dead; 'Midst ten thousand saints and an- gels, See, the

G⁴ 3/4 

a Now his mer- it, by the harp- ers Thro' th'e- ter- nal deep re- sounds; Now re- splend- ent shine his nail prints, Eve- ry

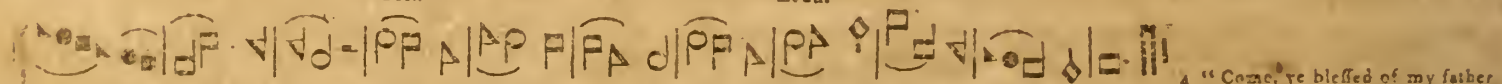
G⁴ 3/4 

3 Full of joy- ful ex- pect- a- tion, Saints, be- hold the Judge ap- pear! Truth and just- ice go be- fore him, Now the

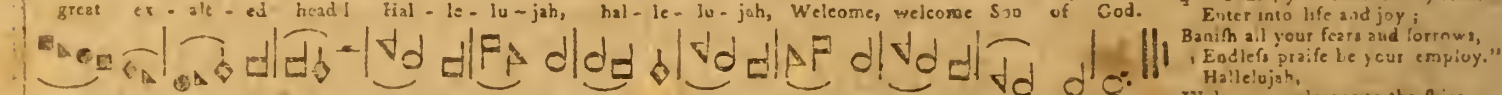
F⁴ 3/4 

Soft.

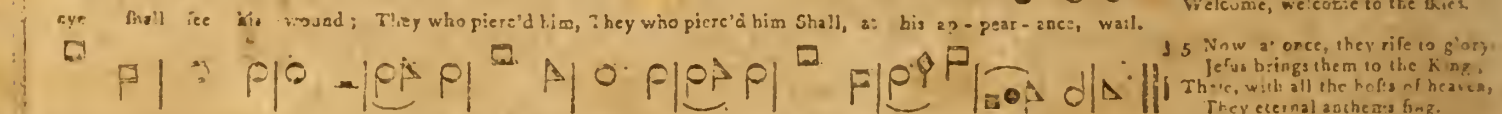
Loud.



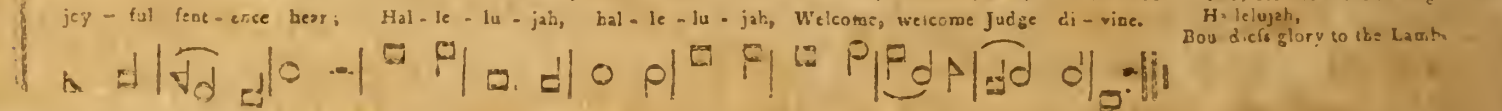
great ex- alt- ed head! Hal- le- lu- jah, hal- le- lu- jah, Welcome, welcome Son of God.



eye shall see his wound; They who pierc'd him, They who pierc'd him Shall, at his ap- pear- ance, hail.

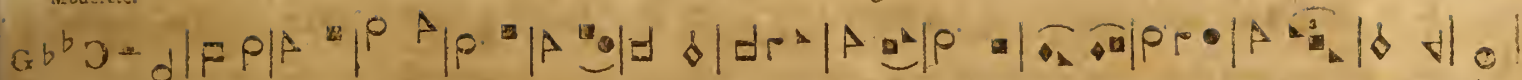


joy- ful sent- ence hear; Hal- le- lu- jah, hal- le- lu- jah, Welcome, welcome Judge di- vine.

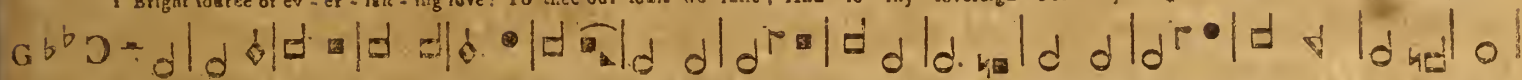


4 "Come, ye blessed of my father
Enter into life and joy;
Banish all your fears and sorrows,
Endless praise be your employ."
Hallelujah,
Welcome, welcome to the skies.

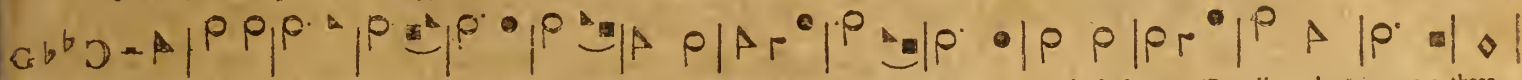
5 Now at once, they rise to glory
Jesus brings them to the King;
There, with all the hosts of heaven,
They eternal anthems sing.
Hallelujah,
Bou- dies glory to the Lamb.



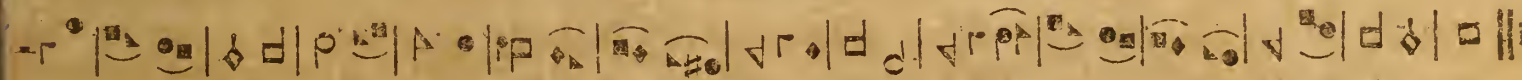
1 Bright source of ev - er - last - ing love! To thee our souls we raise; And to thy sovereign boun - ty re - A mon - a - ment of praise.



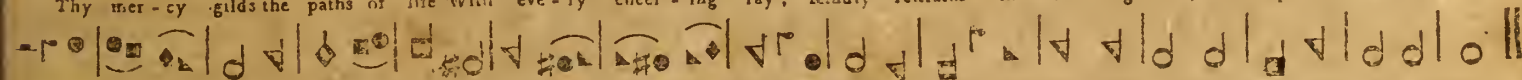
3 When, sunk in guilt, our souls approach'd The borders of dei - pair; Thy grace thro' Je - su's blood proclaim'd A free sal - va - tion near.



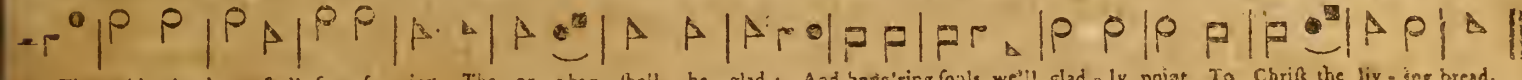
5 To tents of woe, to beds of pain, Our cheerful feet re - pair, And, with the gift thy hand bestows, Re - lieve the mourners there.



Thy mer - cy gilds the paths of life With eve - ry cheer - ing ray; Kindly restrains the ris - ing tear, Or wipes that tear a - way.



What shall we ren - der, bounteous Lord, For all the grace we see! Alas! the good - ness worms can yield Ex - tend - eth not to thee.



The widow's heart shall sing for joy, The or - phan shall be glad; And hang'ring souls we'll glad - ly point To Christ the liv - ing bread.



7 Thus pass'ng thro' the vale of tears, Our use - ful light shall shine; And others learn to glo - ri - fy Our Father's name di - vine.

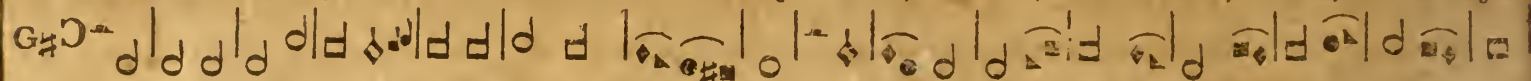
Cheerful.

Soft.

Loud.



1 To our Redeemer's glorious name, Awake the sa - cred song! O may his love, (im - mor - tal flame!) Tune every heart and tongue.



2 His love, what mortal tho't can reach, What mortal tongue dis - play? Im - ag - in - a - tion's utmost stretch In wonder dies a - way.



3 Let wonder still with love u - nite, And grat - i - tude and joy; Je - sus be our supreme de - light, His praise our best employ.



4 O may the sweet, the blissful theme, Fill eve - ry heart and tongue; Till strangers love thy charming name, And join the sacred song.

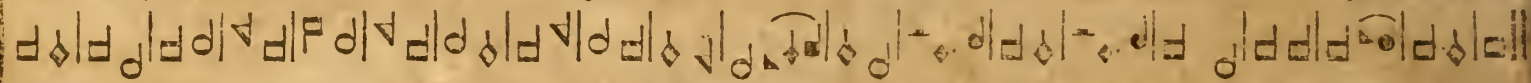
CHORUS.

Soft.

Loud.



Glory, honor, praise and power Be unto the Lamb for ever. Je - sus Christ is our Re - deem - er Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. Praise the Lord



Hallelujah, hal - le - lu - jah, hal - le - lu - jah. Praise the Lord

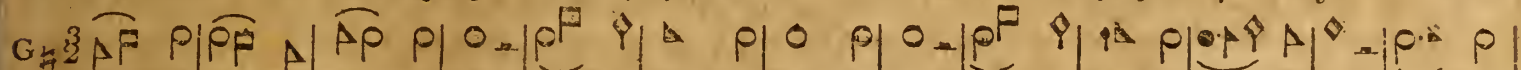




1 World, a-dieu! thou re-al cheat, 'Oft have thy de-ceit-ful charma Fill'd my heart with fond conceit, Fool-ish



* Vain thy en-ter-tain-ing fights, False thy prom-is-es re-new'd, All the pomp of thy delights Does but



3 Fare-well, hon-or's emp-ty pride, Thy un-cer-tain, chang-ing gust, If the least mis-chance beside, Lays thee



4 Fool-ish van-i-ty-fare-well—More in-constant than the waye, Where thy sooth-ing fan-cies dwell, Pur-est



hopes and false a-larms. Now I see, as clear as day, How thy fel-lies pass a-way.



flat-ter and de-lude. There I quit for heav'n a-bove, Ob-ject of the no-blest love.



low-er than the dust. World-ly hon-ors end in gall, Rise to day—to mor-row fall.



tem-pers they de-prave. He, to whom I fly from thee, Je-sus Christ shall set me free.

5. Let not, Lord! my wand'ring mind
Follow after fleeting toys,
Since, in thee alone, I find
Solid and substantial joys.
Joys that never overpass,
Through eternity shall last.

6. Lord! how happy is the heart,
After thee while it aspires!
True and faithful as thou art,
Thou shalt answer its desires.
It shall see the glorious scene
Of thine everlasting reign.

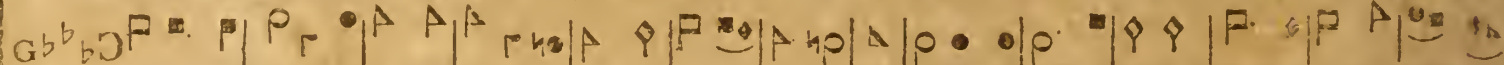
LEBANON. No. 126.



1 Fa-ther of all, om-ni-scient mind, Thy wis-dom who can com-pre-hend? Its highest point what eye can find; Or to its low-est



2 What cavern deep, what hill sub-lime, Be-yond thy reach, shall I pur-sue? What dark recess, what distant clime, Shall hide me from thy



3 If up to heav'n's e-the-real height, Thy prospect to e-clude I rise; In splendor there, supremely bright, Thy presence shall my



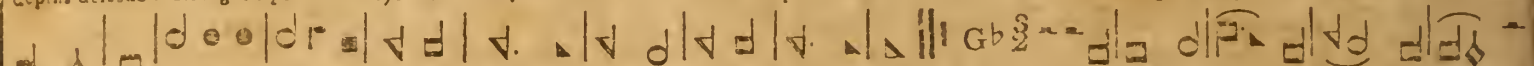
4 The mighty God I my wond'ring soul, Thee all her conscious pow'rs adore Whose being circumscribes the whole Whose eyes the u-ni-

Moderate. CUBA. No. 127.



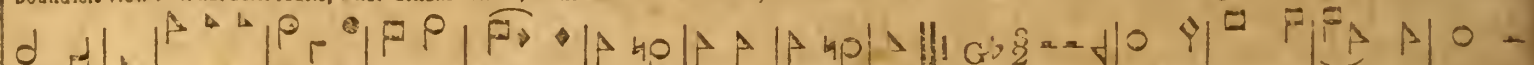
Depths descend? Its highest point what eye can find; Or to its lowest depths descend?

1 As the good shep-herd gent-ly leads his



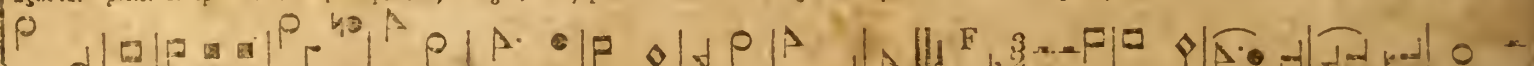
boundless view? What dark recess, what distant clime, Shall hide me from thy boundless view?

2 So God the guar-dian of my soul, Doe



light sur-prise. In splendor there, supremely bright, Thy pres-ence shall in- light sur-prise.

4 Thy ev-er watchful prov-i-dence, Is



verse ex-plore. Whose being circumscribes the whole Whose eyes the u-ni-verse ex-plore.

6 O bounteous God I my fa-ther's love, Shall

wand'ring flocks, his wan'dring flocks, his wand'ring flocks, to ver - dant meads ; Where winding rivers, soft and flow, Amidst the verdant land scape flow.

all my erring, all my erring, all my erring steps controul ; When lost in sins perplexing maze, He brings me back to vir - tues ways.

my sup - port, is my sup - port, is my sup - port and my de - fence ; With thee I am of all pos - sessed ; To be with thee is to be blest.

be de - vot - ed, be de - vot - ed, be de - vot - ed to thy praise And in thy house, thy sa - cred name And wond'rous grace shall be my theme.

Cheerful.

Unisons. TRINITY. No. 128.

1 Come, thou Almighty King, Help us thy name to sing, Help us to praise ! Father all glorious, O'er all victorious, Come and reign o - ver us, Ancient of days.

2 Jesus our Lord, arise, Scatter our enemies, And make them fall ! Let thine almighty aid Our sure defence be made, Our souls on thee be stay'd Lord hear our call.

3 Come thou incarnate Word, Gird on thy mighty sword, Our pray'r attend. Come, and thy people bless, And give thy word success ; Spirit of holiness,

4 Come, holy Comforter, Thy sacred witness bear In this glad hour ; Thou who almighty art, Now rule in every heart, And ne'er from us de-

5 To the great One in Three Eternal praises be, Hence—evermore ! His sov'reign Majesty May we in glory see, And to e - ter - ni-

Spirit of power,
Love and adore,

his grace.

1 How blest is our brother, bereft Of all that could burden his mind! How easy the soul that hath left This wearisome bod-y be-

2 This earth is affected no more With sickness, or shaken with pain, The war in the members is o'er, And never shall vex him a-

3 This languishing head is at rest, Its thinking and aching are o'er; This quiet improve-a-ble breast Is heav'd by af-flic-tion no

4 To mourn and to suffer is mine, While bound in a prison I breathe, And still for de-liv-er-ance pine, And press to the is-sues of

Lead.

Unisons.

Soft.

hind. Of e-vil in-cap-a-ble thou, Whose relics with envy I see! No longer in mis-e-ry now, No longer a ho-ner like me.

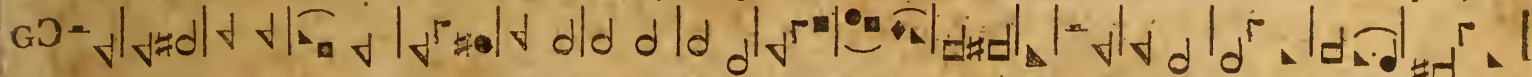
gain. No anger henceforward, or shame, Shall redden this innocent clay, Ex-tinct is the an-i-mal flame, And passion hath vanish'd a-way.

more. This heart is no longer the seat Of trouble, and torturing pain; It ceas-es to flutter and beat, It nev-er shall flut-ter a-gain.

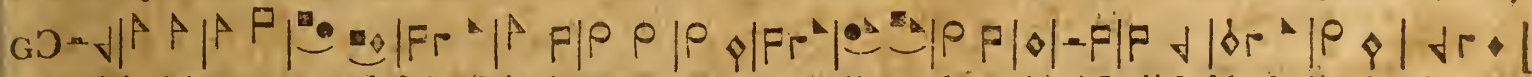
death What now with my tears I be-dew, O might I this moment become, My spir-it cre-at-ed a-new, My flesh be consign'd to the tomb-



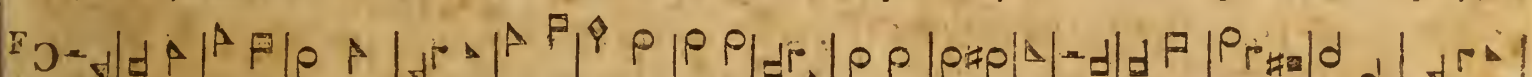
1 O love divine, how sweet thou art! When shall I find my willing heart All tak - en up with thee? I thirst, and faint, and die to prove, The



2 Stronger his love than death and hell; Its riches are unsearchable; The first born sons of light Desire in vain its depths to see, They



3 God only knows the love of God; O that it now were shed abroad In this poor so - ny heart! For this I sigh, for this I pine; This



4 O that I could for ev - er sit, With Mary at thy Master's feet! Be this my hap - py choice; My on - ly care, delight, and bliss, My



greatness of re - deem - ing love, The love of Christ to me, The love of Christ to me.



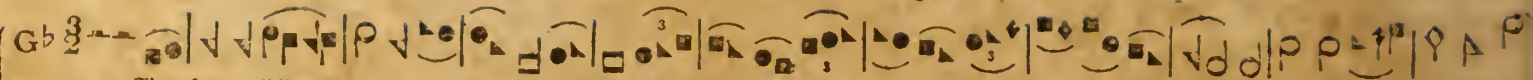
can - not reach the mys - te - ry, The length, and breadth, and height, The length, and breadth, and height.



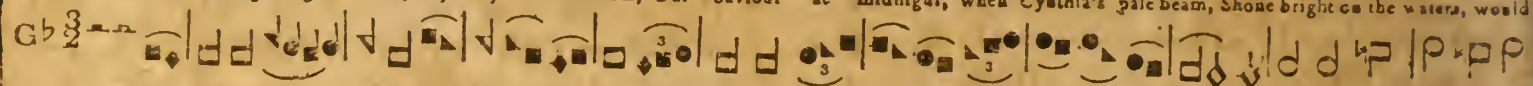
on - ly por - tion Lord be mine, Be mine this bet - ter part, Be mine this bet - ter part.



Oh, my heav'n on earth be this, To hear the bridegroom's voice, To hear the bridegroom's voice.



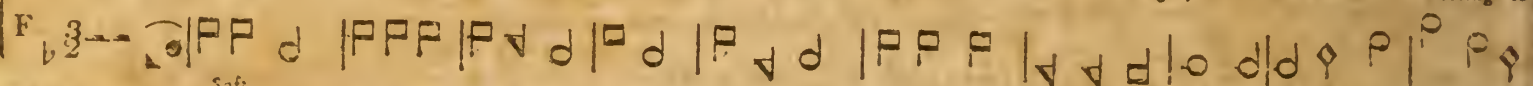
1 Thou sweet gliding Kedron, by thy silver stream, Our Saviour at midnight, when Cynthia's pale beam, Shone bright on the waters, would



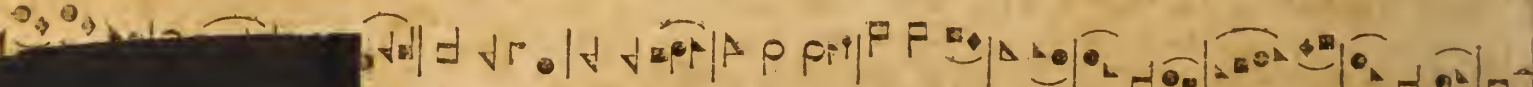
2 How damp were the vapours that fell on his head, How hard was his pil-low, how humble his bed, The angels astonish'd, grew



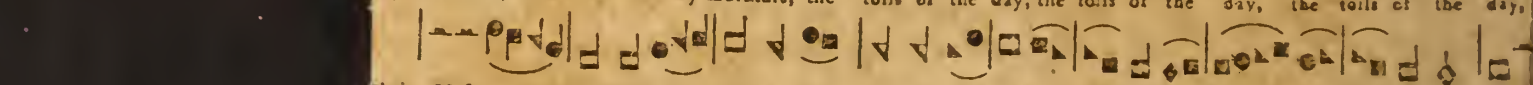
3 O garden of Ol-iv-et, dear honor'd spot, The fame of thy wonders shall ne'er be forgot, The theme most transporting to



Soft.



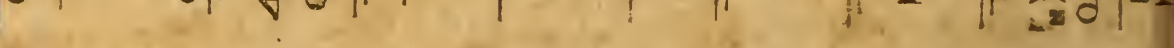
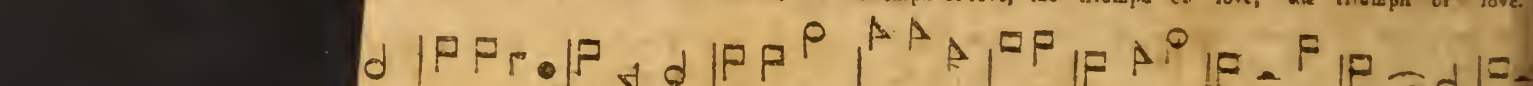
thy murmurs, and lose in thy murmurs, the toils of the day, the toils of the day, the toils of the day,



their Master, and follow'd their Master, with solemn delight, with solemn de-light, with solemn de-light.

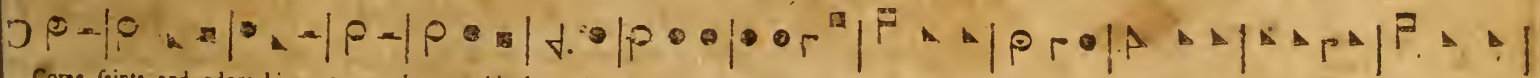


of sorrow, the triumph of sorrow, the triumph of love, the triumph of love, the triumph of love.





Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joy-ful ho-san-na's un-cesing a-



Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joy-ful ho-san-na's un-cesing a-



se, Let joyful ho-sanna's un-cesing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.



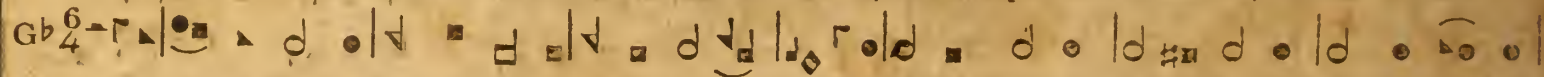
se, Let joyful ho-sanna's un-cesing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the



his grace.



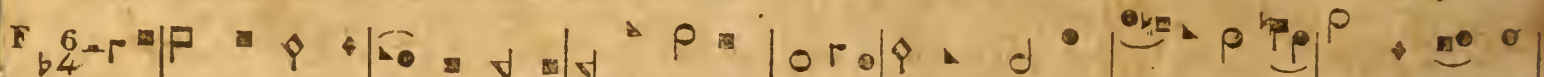
1 And let this fee-ble bod-y fail, And let it faint or die, My soul shall quit the mournful vale, And soar to worlds on



2 In hope of that im-mor-tal crown, I now the cross suf-tain, And glad-ly wan-der up and down, And smile at toil and



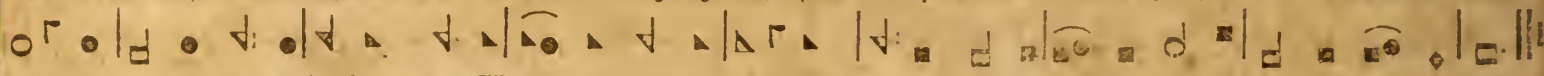
3 O what hath Je-sus bought for me! Before my ravish'd eyes Rivers of life di-vine I see, And trees of par-a-



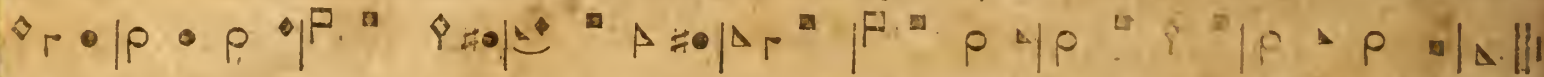
4 O what are all my sufferings here, If, Lord, then count me meet With that en-rap-tur'd host t'appear And worship at thy



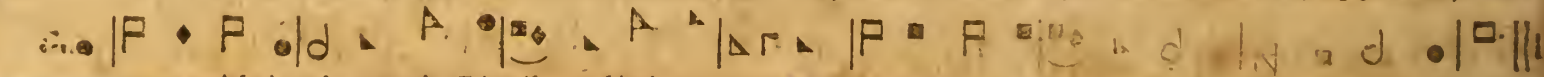
high; Shall join the dis-em-bodied saints, And find its long sought rest, (That on-ly blifs for which it pants) In the Redeemer's breast.



pain. I suf-fer on my threescore years Till my De-liv'rer come, And wipe a-way his servants tears, And take his ex-ile home.



disel I see a world of spir-its bright Who taste the pleasures there! They all are rob'd in spot-les white, And every g pain they bear.



or grief, give ease or pain, Take life or friends a-way; But let me find them all a-gain In that e-ter-nal day.

Moderate.

Soft.

Loud. BRISTOL. No. 133.

Soft.

133



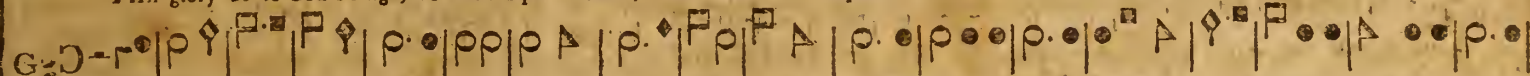
1 Light up your heads in joyful hope, Salute the happy morn; Salute the

Each heavenly power Proclaims the glad hour, Lo, Jesus the Saviour is born! Lo,



2 All glory be to God on high, To him the praise is due; To him the

The promise is seal'd The Saviour's reveal'd, And proves that the record is true, And



3 Let joy around like rivers flow, Flow on, and still increase; Flow on,

Messiah is come To ransom his own To save them by infinite grace, To



4 Then let us join the heavens above, Where hymning seraphs sing, Where

Join all the glad powers, For their Lord is ours, Our Prophet, our Priest, and our King, Our

Loud.

Moderate.

SICILY. No. 134.



Jesus the Saviour is born!

1 Jesus, with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.



Proves that the record is true.

2 Bless'd be the Lamb, my dearest Lord, Who bought me with his blood, And quench'd his father's flaming sword, In his own vital flood!



save them by infinite grace.

3 The Lamb that freed my captive soul From Satan's heavy chains, And sent the lion down to howl, Where hell and horror reigns.



Prophet, our Priest, and our King.

4 All glory to the dying Lamb, And never ceasing praise, While angels live to know his name, Or saints to feel his grace.

1 Son of God! thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy sap my spirit feed, With thy sap my

2 Tend'rest branch, alas! am I, Wither without thee and die; Weak as helpless in-fan-cy, O confirm my soul in thee, O confirm my

3 Unassail'd by thee I fall, Send the strength for which I call! Weaker than a bruised reed, Help I every moment need, Help I every

4 All my hopes on thee depend, Love me! save me to the end! Give me the continuing grace, Take the ever-lasting praise, Take the ever-

Lead.

Moderate.

MALTA. No. 136.

spirit feed, With thy sap my spirit feed.

1 Come, Lord, from above, The mountains remove; O'erturn all that hinders the course of thy love; My

soul in thee, O confirm my soul in thee.

2 I languish and pine For comfort divine, O when shall I say, "my be-lov-ed is mine? I

moment need, Help I every moment need.

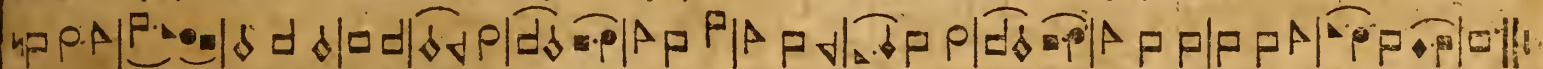
3 For this my heart sighs, What else can suffice? How, Lord, can I purchase the pearl of great price? On

lasting praise, Take the everlasting praise.

6 The gift, I embrace, The gift - ex I praise, And ascribe my salvation to Je-su's grace; It



bottom is - pire, I kindle the fire, And wrap, and wrap, and wrap my whole soul in the flames of desire, And wrap my whole soul in the flames of de - fire.



chuse the good part? My portion thou art? O love, O love, O love I have found thee, O God, in my heart? O love I have found thee, O God, in my heart?



Jè - su - re - ly, No money apply; The pearl, the pearl, the pearl of forgiveness and holiness buy, The pearl of forgive - ness and ho - li - ness buy.



came from above, The forerunner I prove, I soon, I soon, I soon shall receive all thy fullness of love, I soon shall receive all thy fullness of love.

Moderate.

Soft.

BEREA. No. 137.

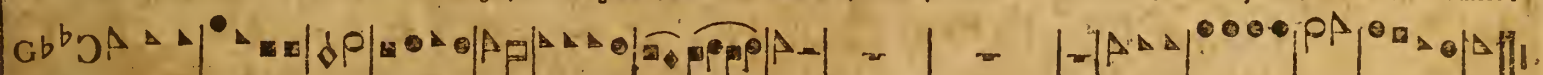
Loud.



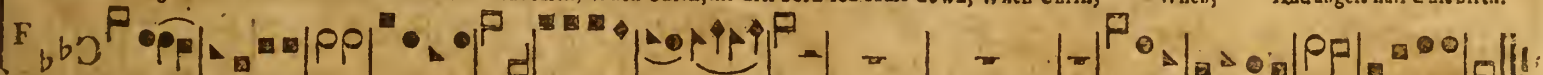
1 Grace! how melodious is the sound! What music to our ear! Spread the sweet accent far around, Spread the That earth and heaven may hear.



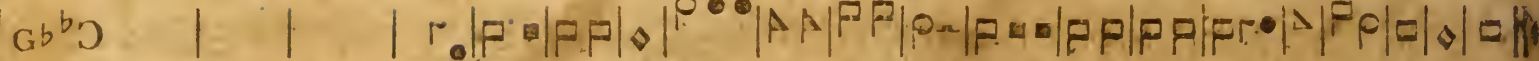
2 Where sin, abounding sin, hath reign'd, Grace reigns, abounding more; Behold an ocean here, without, Behold Behold an ocean here, without A bottom or a shore!



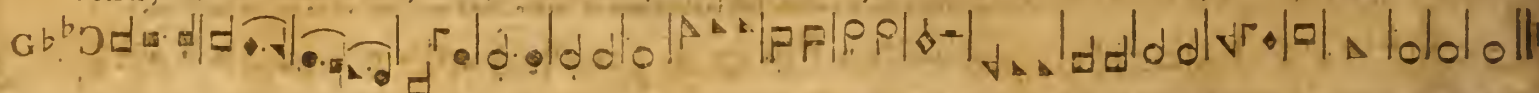
3 From the high heavens eternal throne It overflow'd our earth, When Christ, the first born son came down, When Christ, When, And angels hail'd his birth.



4 Grace was the theme, the glad'ning theme, Of their aboriginal strains; Grace, free, abounding grace to man, Grace, free, Grace, Thro' all their anthems reigns.



1 Praise ye the Lord immortal choir, That fills the realms above, Praise him who form'd you of his fire, Praise him who form'd you And feeds you with his love.



2 Shine to his praise ye crystal skies, The floor of his abode; Or veil in shades your thousand eyes, Or veil in shades your thousand eyes, Before your brighter God.



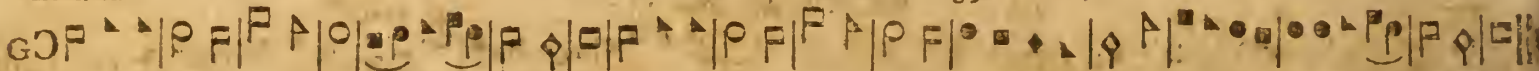
3 Thou restless globe of golden light, Whose beams create our days; Join with the silver queen of night, Join with the silver queen of night, To own your borrow'd rays.



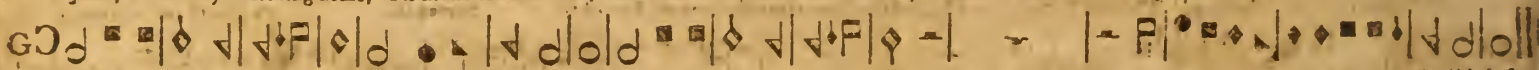
7 Thus, while the meaner creatures sing, Ye mortals catch the sound; Echo the glories of your King, Echo the glories of your King, Thro' all the nations round

Moderate.

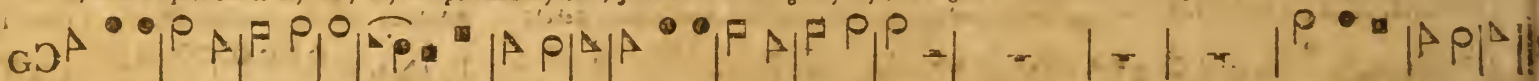
CAMBRIDGE. No. 139.



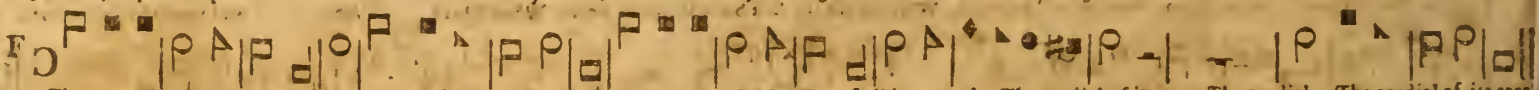
1 Jesus, I love thy charming name, 'Tis music to mine ear; Fain would I sound it out so loud, That earth and heaven may hear, That earth That earth and heaven



2 Yes, thou art precious to my soul, My transport and my trust; Jewels to thee are gaudy toys, And gold is sordid dust, And gold And gold is sordid dust.



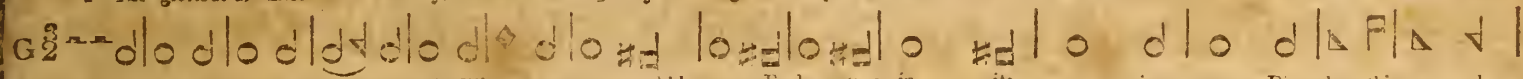
3 All my capacious powers can with In thee doth richly meet; Nor to mine eyes is light so clear, Nor friendship half so sweet, Nor friendship Nor friendship



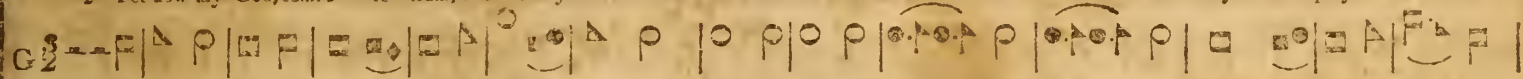
4 Thy grace still dwells upon my heart, And feeds its fragrance there! The noblest balm of all its wounds, The cordial of its care, The cordial The cordial of its care



1 The glorious ar-mies of the sky, To thee, O might-y King! Tri-umphant an- - - - - them con- - - - - se - - - - - crate, And hal-le-lu - - - - - jahs



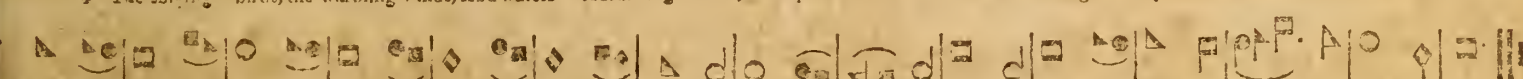
2 Yet how my God, shall I re - - - - - strain, When to my rav - - - - - is'd sense Each creature in its va - - - - - rious ways Dis - - - - - plays thine ex - - - - - cel-



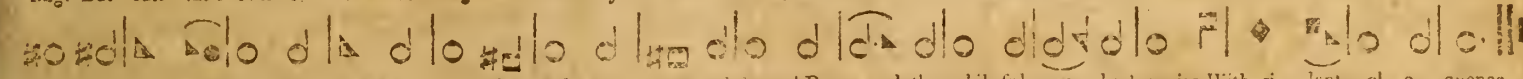
3 The blushes of the morn-gon - - - - - fess That thou art much more fair, When in the east it's beams re - - - - - vive To gild the fields of



4 The singing birds, the warbling winds, And waters yearn'ring fall, To praise the first al - - - - - migh - - - - - ty cause With dif - - - - - ferent voi - - - - - ces



sing. But still their own ex - - - - - alt - - - - - ed sights Fall vast - - - - - ly short of thee; How dis - - - - - sent then must hu - - - - - man praise From thy per - - - - - fec - - - - - tion be!



hence! The ac - - - - - tive lights that shine a - - - - - bove, In their e - - - - - ter - - - - - nal dance! Re - - - - - veal their child - - - - - ful an - - - - - ker's praise With si - - - - - lent el - - - - - o - - - - - quence



air. The fra - - - - - grant, the re - - - - - fresh - - - - - ing breath Of every flow - - - - - ry bloom, In bal - - - - - my whis - - - - - pers owns from thee Their pleas - - - - - ing o - - - - - dours come.



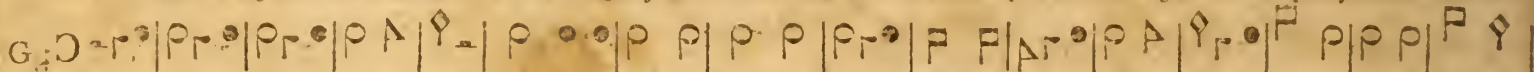
cell. Thy am - - - - - ous works ex - - - - - alt - - - - - thee thus, And shall I si - - - - - lent be? No, rather let me cease to breathe Than cease from prais - - - - - ing thee!



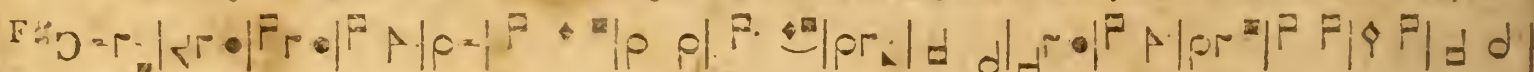
1 He comes! He comes! the Judge se-vere! The seventh trumpet speaks him near; His lightnings flash, his thunders roll; He's welcome to the faith-ful



2 From heav'n angelic voi-ces sound, See the Al-might-y Je-sus crown'd! Girt with om-p - o - tence and grace, And glo-ry decks the Sav-ior's



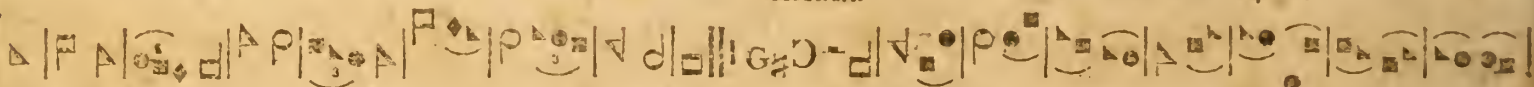
3 De-scending on his a-zure throne, He claims the king-doms for his own; The king-doms all o-bey his word, And hail him their tri-umph-ant



5 The Fa-ther praise the Son a-dere, The spirit bless for ev-er - er - more; Sal-va-tion's glo-rious work is done; We welcome thee great THERR IN

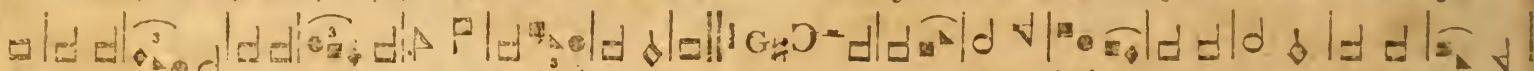
Moderate.

GATH. No. 142.



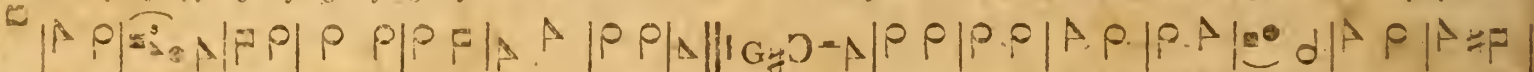
soul! Welcome, wel-come, welcome, welcome, welcome to the faithful soul.

1 He reigns, the Lord the Sav-ieur reigns, Praise him in e- - - van-gel-ic



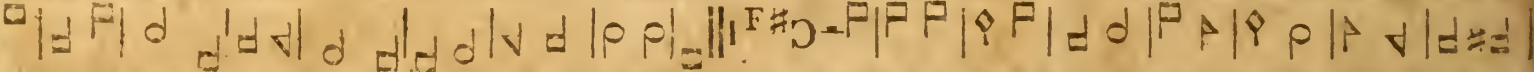
face, glo-ry, glo-ry, glo-ry, glo-ry, glo-ry decks the Sav-ior's face.

2 Deep are his counsels and un--known; But grace and truth sup-port his



Lord, Hail him, hail him, hail him, hail him, hail him their tri - - - umphant Lord.

3 In robes of judgment, lo, he comes! Shakes the wide earth and cleaves the



ONE. Welcome, wel-come, wel-come, wel-come wel-come thee great THERR IN ONE.

4 His en - e - mies, with sore dis - may, Fly from the sight, and than the

strains, Praise him in e - - - - - van-gel-ic strains; Let the whole earth in songs re-joice; And dis-tant isl-ands join their voice, And dis-tant isl-ands join their voice.

throne, But grace and truth sup - - - - - port his throne, Tho' gloom-y clouds his way sur-round, Jus-tice is their e-ter-nal ground; Jus-tice is their e - - - - - ter-nal ground.

tombs, Shakes the wide earth and cleaves the tombs; Be-fore him burns devouring fire, The mountains melt, the seas re-tire, The mountains melt, the seas re-tire.

day, Fly from the sight, and shun the day; Thou lift your heads, ye saints, on high, And sing, for your re-demption's night, And sing, for your re - - - - - demption's night.

STAFFORD. No. 143.

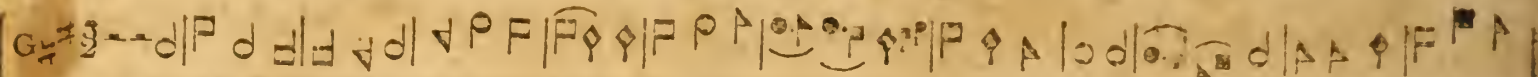
Moderate.

1 Let eve - - - - - ry mortal ear at-tend, And eve - - - - - ry heart re-joice; The trum - - - - - pet of the gos - - - - - pel sounds With an in-vit-ing voice.

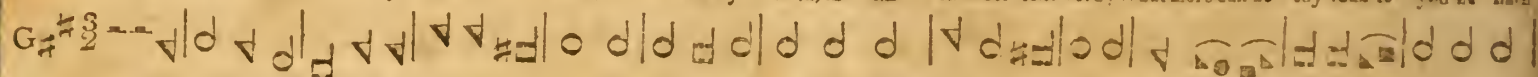
2 Ho! all ye hungry, star-ving souls, That feed up-on the wind, And van - - - - - ly strive with earth - - - - - ly toys To fill an empty mind.

3 E-ter - - - - - nal wisdom has pre-par'd A soul re-viving feast, And bids your long - - - - - ing ap - - - - - pe-tites the rich provisions taste.

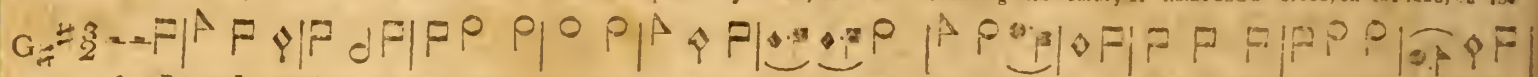
4 Rivers of love and mer-cy here In a wish e - - - - - ceas-join; Sal-va - - - - - tion in a - - - - - bud - - - - - dence flows, Like floods of milk a



1 How firm a foundation, ye saints of the Lord, Is laid for your faith, in his ex-cel-lent word; What more can he say than to you he hath



2 In eve-ry con-di-tion, in sick-ness, in health, In pow-er-ty's vale, or e- - bounding with wealth; At home and a-broad, on the land, on the



3 "Fear not I am with thee, O be not dis-may'd, I, I am thy God, and will still give thee aid; I'll strengthen thee, help thee and cause thee to



4 When thro' the deep waters I cause thee to go, The riv-ers of trou-ble shall not thee o'erflow; For I will be with thee, thy trou-ble to

Cheerful.

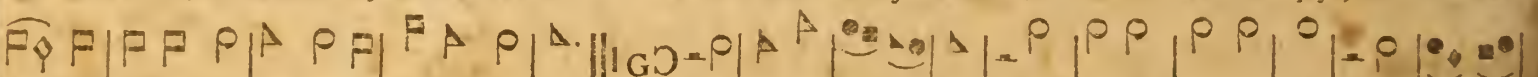
MARSEILLES. No. 145.



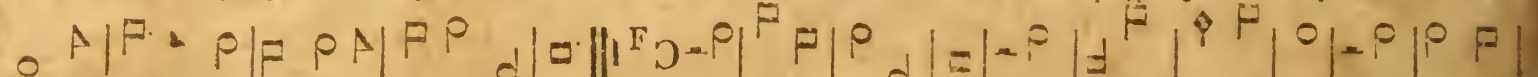
said? You, who un-to Je--sus for ref-uge have fled. 1 All hail, in--car-nate God! The wondrous things are-told Of thee, in



son, "As days may de--mand, so thy sac-cour shall be." 2 To thee the hoar-y head Its sil--ver hon-or pays; To thee the



stand, Up-held by my right-ous, em-nip-s--tent hand. 3 O haste, vic-to-rious Prince, That hap-py, glo--rious day When souls, like



On. W And sac-ci-fy to thee thy deep-est dis-tress. 4 All hail, tri-umphant Lord, E--ter-nal to thy reign; Be--hold the

Soft. Loud.

sec - red writ. With joy our eyes be - hold. Still does thine and new trophies wear, And mon-u - ment, and mon-u - ments, and mon-u - ments of glo - ry rear.

blooming youth De - votes his brightest days. And every age their trib-ute bring, And bow to thee, and bow to thee, and bow to thee, all conq'ring King.

drops of dew, Shall own thy gen - tle sway. O may it bless our long-ing eyes And bear our shouts, and bear our shouts, and bear our shouts beyond the skies.

na - tions sue To wear thy gen - tle chain. When earth and time are known no more, Thy throne shall stand, thy throne shall stand thy throne shall stand far - ev - er sure.

Moderate.

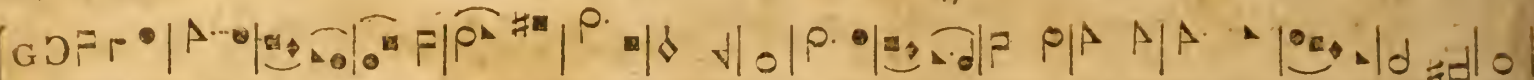
EVENING HYMN. No. 146.

1. Glo - ry to thee my God this night For all the bleas - ings of the light. Keep me, O keep me, King of kings Un - der thy own al - mighty wings.

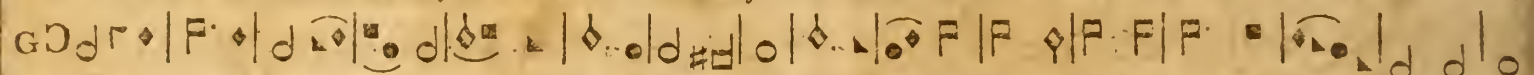
2. For - give me Lord, for thy dear Son, The ills that I this day have done; That with the world, my - self, and Thee, I ere I sleep, at peace may be.

3. Lord, let my soul for ev - er share, The bliss of thy pa - ter - nal care; 'Tis heav'n on earth, 'tis heav'n a - bove, To see thy face, and sing thy love.

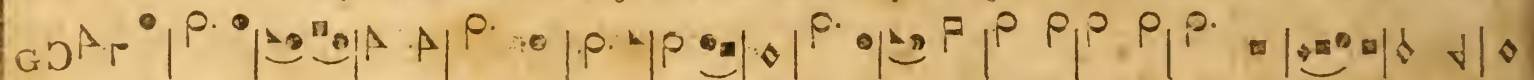
4. Praise God from whom all blessings flow; Praise him all creatures here be - low. Praise him, a - - - - - love, an - gel - ic hosts. Praise Father, Son, and ho - ly G -



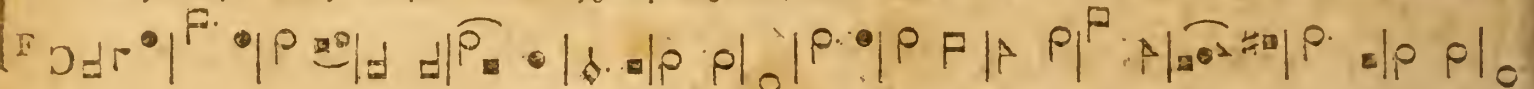
1. Hark! the voice of love and mer-cy Sounds a-loud from Cal-vary! See! it rends the rocks as-an-der, Shakes the earth and veils the sky



2. It is fin-ish'd! O what plea-sure Do these charm-ing words af-ford! Heaven-ly ble-sings without measure, Flow to us from Christ the Lord.



3. Tune your harps a-new, ye ser-aphs, Join to-sing the pleasing theme; All on earth and all in heaven Join to praise Im-man-u-el's name!

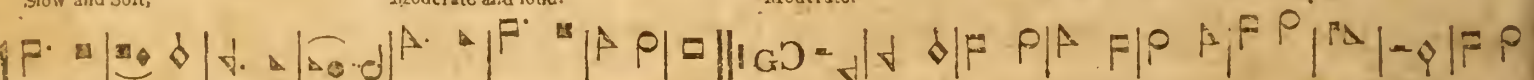


Slow and Soft,

Moderate and loud.

Moderate.

LEONI. No. 148.



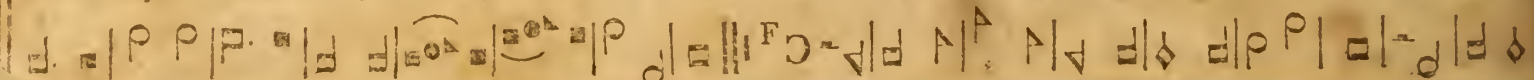
"It is fin-ish'd! It is fin-ish'd!" Hear the dy-ing Saviour cry. 1 The God of Abrah'm praise, Who reigns enthron'd a-bove An-cient of



"I is fin-ish'd! It is fin-ish'd!" Saints, the dying words record. 2. Before the Saviour's face The ransom'd na-tions bow O'whelm'd at

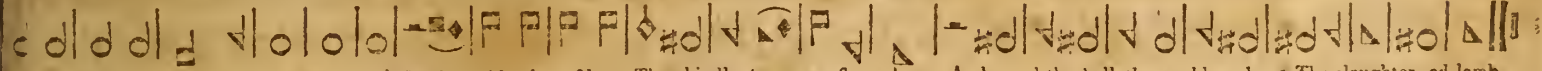


Hal-le-lu-jah! Hal-le-lu-jah! Glo-ry to the bleeding Lamb. 3. The whole triumphant host Give thanks to God on high; Hail FATHER,

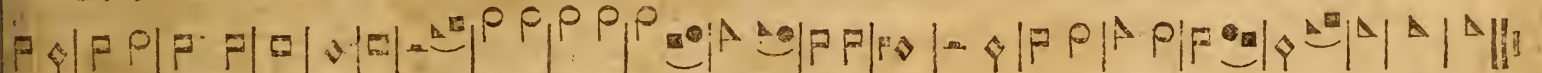




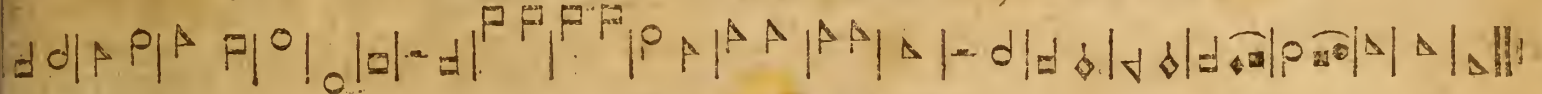
ever-last-ing days, And God of love. JEHO - VAN great I Am ! By earth and heaven con - fess'd ; I bow and bless the sac-red name, For ev - er blest.



his almighty grace, For ev - er new. He shows his piety of love, They kindle to a flame ! And sound thro' all the worlds a - bove, The slaughter-ed lamb.

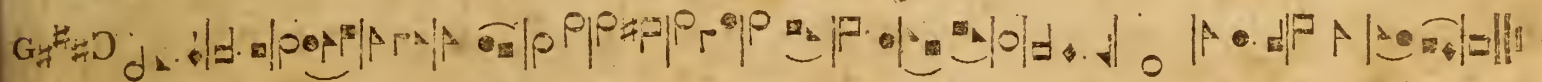


Son, and Holy Ghost They ever cry. Hail, Abr'ham's God and mine, I join the heav-en-ly lays ; All might and majes-ty are thine And end-less praise

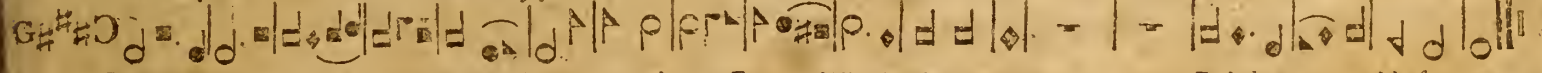


Moderate.

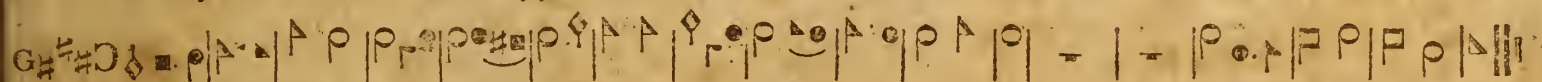
HADLEY. No. 149.



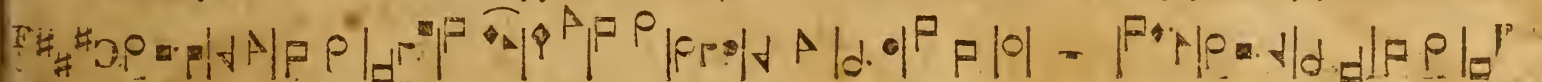
Dead be my heart to all be - - low, To mor-tal joys, and mortal cares ; To sen-sual bliss, that charms us so, Be dark, my eyes, be dark, my eyes, and deaf, my ears.

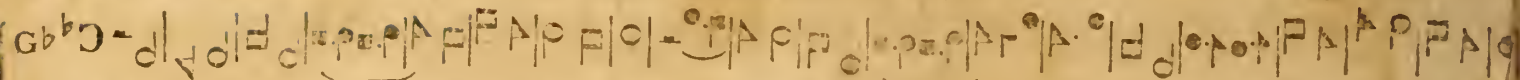


Dead be my heart to all be - - low, To mor-tal joys, and mortal cares ; To sen-sual bliss, that charms us so, Be dark, my eyes, and deaf, my ears.

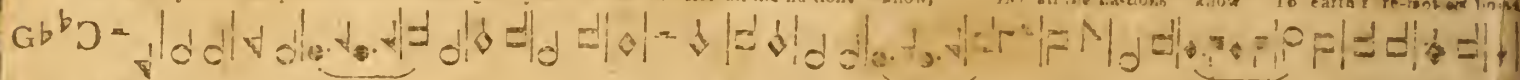


Dead be my heart to all be - - low, To mor-tal joys, and mortal cares ; To sen-sual bliss, that charms us so, Be dark, my eyes, dark, my eyes, and deaf, my ears.





1. Blow ye the trumpet - blow ! The glad ly sol-em-n sound Let all the na-tions know, Let all the na-tions know To earth's re-motest bound.



2. Ex - alt the Lamb of God, The all at - ton-ing Lamb ; Re-demp-tion by his blood, Redemp-tion by his blood, Thro all the world pro-claim.



3. The gos-pel trump-et bear, The news of heavenly grace ; Ye hap-py souls draw near Ye hap-py souls draw near. Be-hold your Sav-iour's face.



6. Jesus our great High Priest, Has full at-onement made ; Ye wea - ry spir-its, rest, Ye wea - ry spir-its rest, Ye mourn-ful souls, be glad

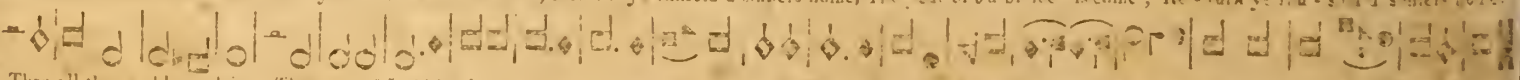
Loud

Soft

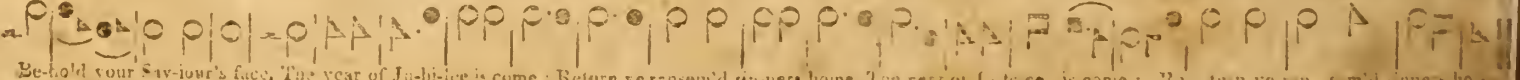
Loud.



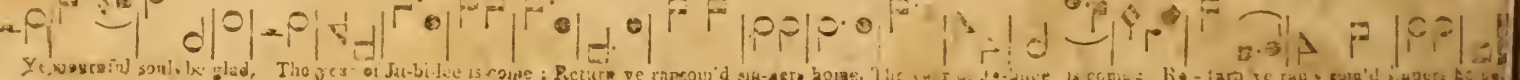
To earth's re-motest bound. The year of Ju-bi-lee is come ; Return ye ran-som'd sin-ners home, The year of Ju-bi-lee is come ; Re - turn ye ran - som'd sin-ners home.



Thro all the world pro-claim ; The year of Ju-bi-lee is come ; Return ye ran-som'd sin-ners home, The year of Ju-bi-lee is come ; Re - turn ye ran - som'd sin-ners home.



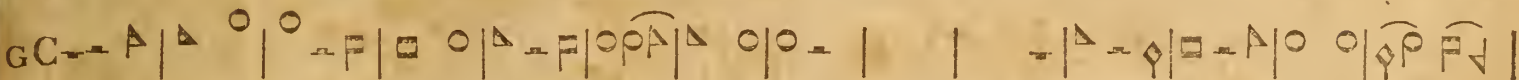
Be-hold your Sav-iour's face, The year of Ju-bi-lee is come ; Return ye ran-som'd sin-ners home, The year of Ju-bi-lee is come ; Re - turn ye ran - som'd sin-ners home.



Ye mourn-ful souls be glad, The year of Ju-bi-lee is come ; Return ye ran-som'd sin-ners home, The year of Ju-bi-lee is come ; Re - turn ye ran - som'd sin-ners home.



1 E--rect your heads, e---ter--nal gates; Un-fold, to en--ter-tain The King of glo--ry. See! he comes. With his ce-le---stial



2 E--rect your heads, ye gates; un-fold In state to en--ter-tain, The King of glo--ry. See! he comes, With all his shin--ing



Unisons.



train. Who is the King of glo-ry? Who? The Lord for strength re--nown'd; In bat-tle mighty; o'er his foes E-ter-nal vic--tor crown'd.



train. Who is the King of glo-ry? Who? The Lord of hosts re--nown'd; Of glo-ry he a---- lone is King, Who is with glo--ry crown'd.



HABAKKUK. No. 152. Soft.

1 A - way, my un - be - liev - ing fear! Fear shall in me no more take place! My Sav - iour doth not yet ap - - pear, He hides the

2 Ear - ren al - - - the' my soul re - main, And not one bud of grace ap - pear, No fruit of all my toil and pain, But sin, and

Lon - l.

bright - ness of His face; But shall I therefore let him go, And basely to the tempt - er yield? No; in the strength of Je - - sus, no; I never will give

on - - ly sin is here; Al - tho' my gifts and comforts left, My bloom - ing hopes cut off I see yet will I in my Sav - iour trust, Whose matchless grace

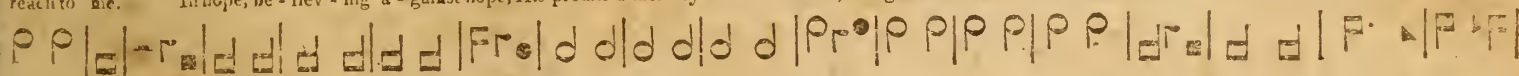
*Soft.



up my shield. Al - tho' the vine its fruit de - ny, Al - tho' the ol - - ive yield no oil, The with'ring fig tree droop and die, The field il - - - lude the til - let,

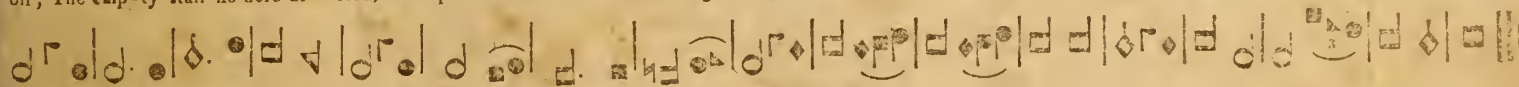


reach to me. In hope, be - liev - ing a - gainst hope, His promis'd mer - cy will I claim; His gracious word shall bear me up To seek sal - - - va - - tion in his

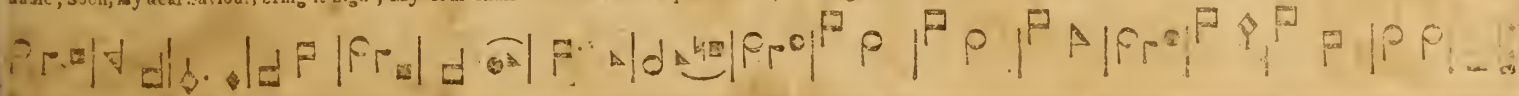


*Loud.

oil; The emp - ty stall no herd af - - ford, And per - - ish all the bleat - ing race; Yet will I tri - umph in the Lord, The God of my sal - - va - - tion praise.



name; Soon, my dear Saviour, bring it nigh; My soul shall then out - strip the wind; On wings of love mount up on high, And leave the world and sin be -



1 E - ter - nal source of ev - ry joy, Well may thy praise our lips em-ploy, While in thy tem - ple we ap-pear, Whose goodness crowns whose good-ness

2 Sea-sons, and months, and weeks, and days, De - mand suc - ces - sive songs of praise; Still be the cheer-ful hom - age paid With op - 'ning light, with op - 'ning

3 O! may our more har - mo - nious tongues In worlds unknown pur - sue the songs; And in those brighter courts a - - dore, Where days and years, where days and

Moderate.

NAMURE. No. 154.

crowns the cir - cling year.

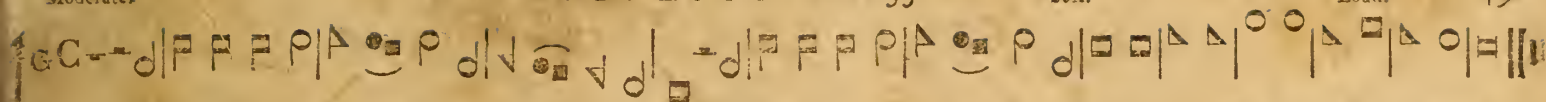
1 A - wake, my heart, a - rise my tongue, Prepare a tune - ful voice; In God, the life of all my joys, A - loud will I re - joice.

light, and eve - ning shade.

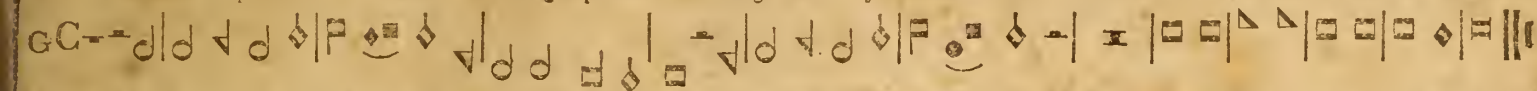
2 'Tis he a - dorn'd my nak - ed soul, And made sal - va - tion mine; Up - on a poor pol - lut - ed wor - n He makes his gra - ces shine.

years re - volve no more.

3 And lest the shad - ow of a spot Should on my soul be found, He took the robe the Sav - iour wrought And cast it all a - round.



1 All hail, the pow'r of Je-su's name! Let an - gels pros-trate fall. Bring forth the roy-al di - a - dem, And crown him, crown him crown him crown him Lord of all.



3 Ye cho - sen seed of Is - rael's race, A rem - nant weak and small; Hail him who saves you by his grace, And crown him, crown him, crown him, crown him, Lord of all:

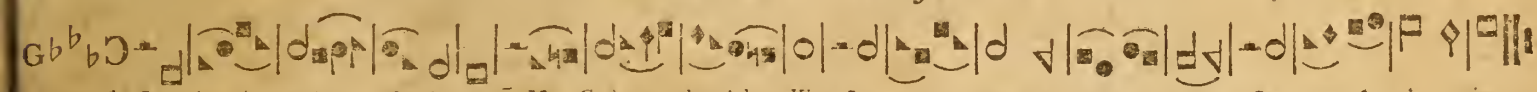


5 Let eve - ry kind - red, eve - ry tribe On this ter - - res-tial ball, To him all ma-jes - ty ascribe, And crown him, crown him, crown him, crown him, Lord of all.

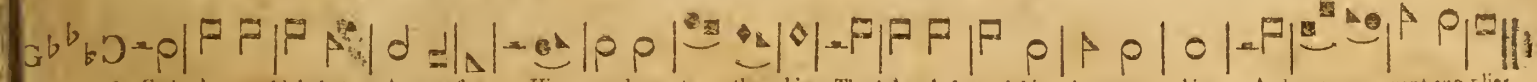


6 O that with yon-der sac-red throng, We at his feet may fall; There join the ev-er - lasting song, And crown him, crown him, crown him, crown him, Lord of all:

HEBRON. No. 156.



1 Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteous - ness In songs of glo-ry sing.



2 God reigns on high, but ne'er con-sues His goodness to the skies; Thro' the whole earth his bounty shines, And eve - ry want sup-plies.



TEMPEST. No. 157.

1 When the fierce north wind, with his air - y for - ces, Rears up the Bai - tic to a foam - ing fu - ry; And the red light - ning, with a storm of hail, comes

2 How the poor sail - ers stand a - maz'd & tremble! While the hoarse thunder, like a blood - y trumpet, Roars a loud on - set to the gap - ing wa - ters,

3 Stop here, my sou - ry; (all a - way, ye hor - rid Doleful i - de - as,) come, a - rise to Je - sus, How he sits God - like! and the saints a - round him

4 O may I sit there when he comes tri - umphant, Dooming the na - tions! then as - cend to glo - ry, While our ho - san - nas all a - long the pas -

Moderate. GALILEE. No. 158.

Rushing a - - main down, Rushing a - - main down.

1 Come let us as - cend, My com - pas - sion and friend; To a taste of the ban - quet a

Quick to de - vour them, Quick to de - vour them.

2 Who in Je - sus con - fide, They are bold to out - ride All the storms of af - ric - - tion be -

Thron'd, yet a - dor - ing, Thron'd, yet a - dor - - ing!

3 What a rap - tu - rous song, When the glo - ri - fied throng In the air - it of har - mo - ny

4 Hal - le - lu - - jah, they cry, To the King of the sky, To the great ex - ec - u - - tion - - ing I

Shout the Re - de - m - er, Shout the Re - de - m - er.



bove; If thy heart be as mine, If for Je - - sus it pine, Come up in - - to the char - - iot of love, Come up in - - to the char - iot of love



neath. With the Prophet they soar To that heav - en - ly shore, And out - fly all the ar - - rows of death, And out - fly all the ar - - rows of death.



Join! Join all the glad choirs, Hearts, voi - - ces, and lyres, And the bur - den is mer - - cy di - vine, And the bur - den is mer - cy di - - vine.



Ans. To the Lamb that was slain And now liv - - eth a - - gain; Hal - le - lu - - jah to God and the Lamb, Hal - le - lu - - jah to God and the Lamb.

Cheerful.

CYPRUS. No. 159.



1 Lord, I have made thy word my choice, My last - ing her - it - - age; Then shall my no - blest pow'rs re - - joice, My warm - est thoughts en - gage



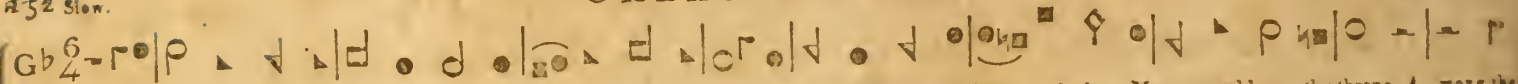
2 I'll read the hist - 'ries of thy love, And keep thy laws in sight, While thro' the prom - i - ses I rove With ev - er fresh de - - light.



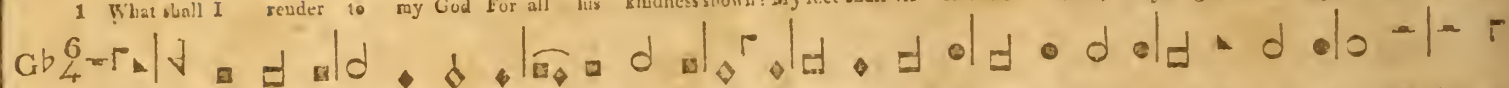
A 52 Slow.

GALATIA. No. 160.

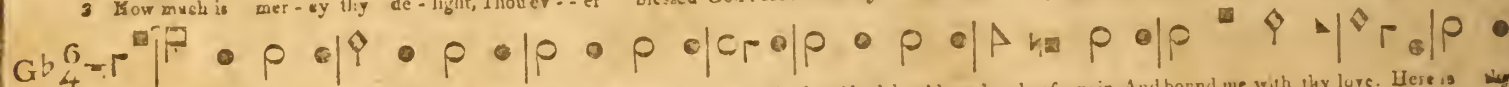
Ech.



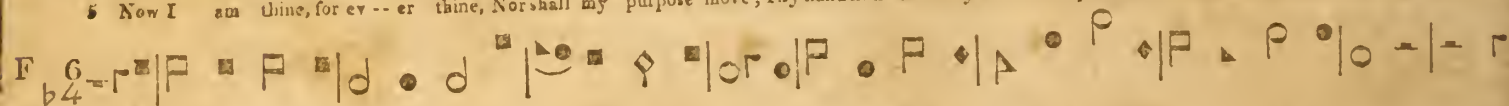
1 What shall I render to my God For all his kindness shown? My feet shall vis - it thine abode, My songs address thy throne. A - mong the



2 How much is mer - cy thy de - light, Thou ev - er blessed God! How dearly servants in thy sight! How precious is their blood! How hap -



3 Now I am thine, for ev - er thine, Nor shall my purpose more; Thy hand hath loos'd my bonds of pain, And bound me with thy love. Here is thy



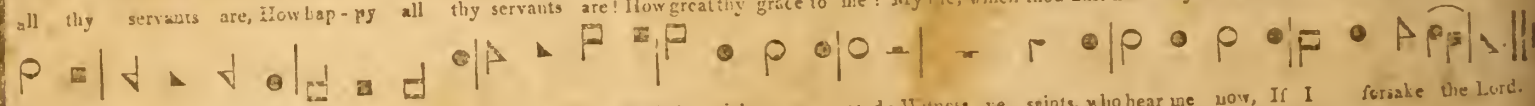
Loud.



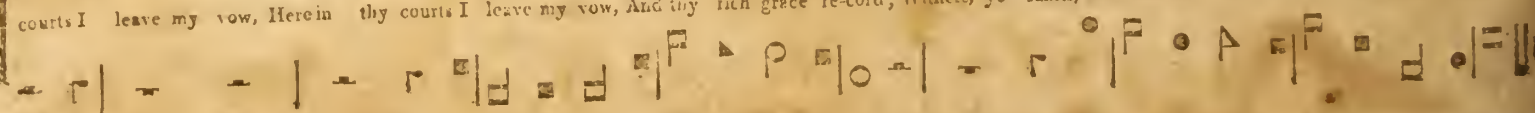
saints that fill thine house, Among the saints that fill thine house My off - 'rings shall be paid; There shall my zeal perform the vows My soul in an - guish made.

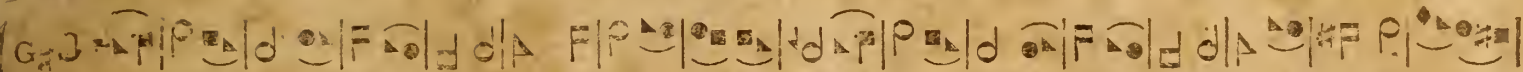


all thy servants are, How hap - py all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - vote to thee.

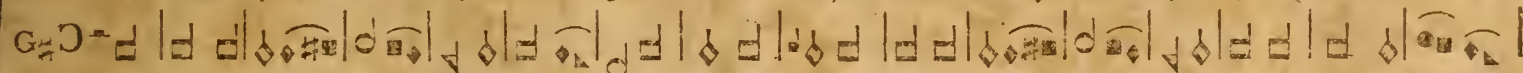


courts I leave my vow, Herein thy courts I leave my vow, And thy rich grace re - cord; Witness, ye saints, who hear me now, If I forsake the Lord.

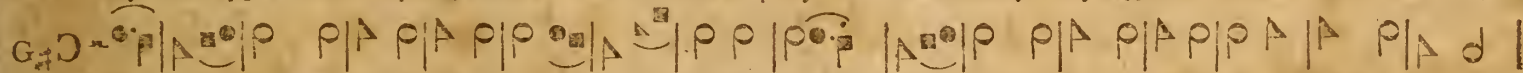




I waited patient for the Lord; Who did His glorious ear af - - ford; He bow'd to hear my humble cry; His goodness brought salva - tion



1 My soul, thy great Cre - a - tor praise; When cloth'd in his ce - - lestial rays, He in full majes - ty appears, And, like a robe his glory



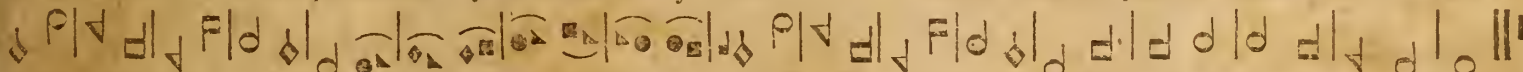
2 An - gels, whom his own breath inspires, His minis - ters, are flaming fires; And swift as thought their armies move To bear his vengeance or his



Unisons.



nigh He raised me from a horrid pit, And from my bonds released my feet: Firm on a rock he made me stand, To praise the wonders of his hand.

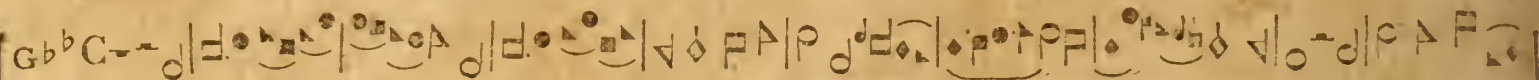


wears. The heaven are for his curtain spread, Th' unfathom'd deep he makes his bed. Clouds are his chariot, when he flies On winged storms a - cross the skies.

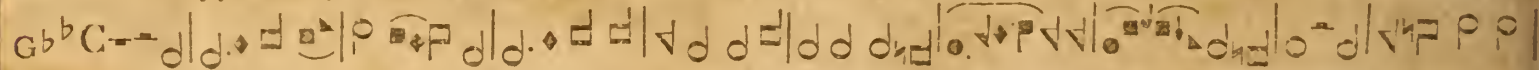


love. The world's foundation by his hand Are pois'd, and shall for - ev - er stand: He binds the o - cean in his chain, Lest it should drown the earth a - - gain.

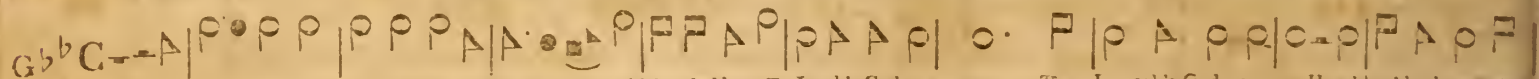




1 The joyful morn, my God, is come, That calls me to thy honor'd dome Thy presence to a - dore ; Thy presence to a - dore ; My feet the sunnys



2 Haker from Judah's ut - most end, The heaven protect - ed tribes ascend ; Their offerings hither bring ; Their offerings hither bring ; Here, eager to at -



3 Be peace implor'd by each on thee, O Si - on, while with bended knee To Jacob's God we pray ; To Ja - cob's God we pray ; How bless'd, who call him.

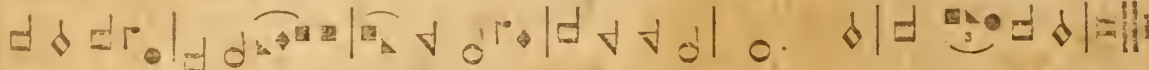


Soft.

Loud.



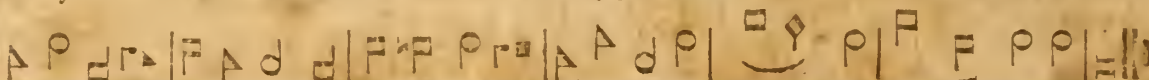
shall attend, With willing steps thy courts as - cend, And tread the hallow'd floor, And tread the hallow'd floor.



rest their joy, In hymns of praise their tongues employ, All hail th' immortal King, All hail th' im - mortal King.



self thy friend ! Success his la - - bor shall attend, And safety guard his way, And safe - ty guard his way.

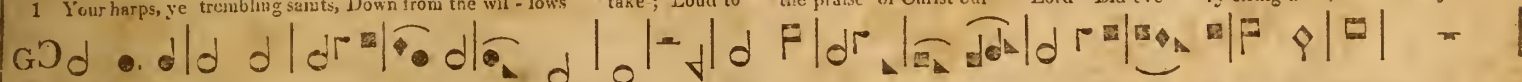


4 O may'st thou, free from hostile fear,
Nor the loud voice of tumult hear
Nor war's wild wastes deplore
May plenty rich thee long her store
And in thy courts, with lavish hand,
Distribute all her store.

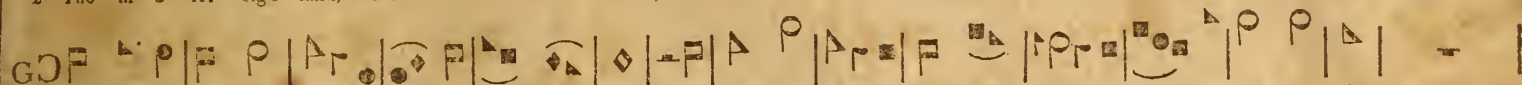
5 Soft of my friends and brethren, hail
How can my tongue's O Son, fail
To bless thy lov'd abode ?
How cease the zeal that in me glows,
Thy good to seek, whose ways are close
The manifold of my God



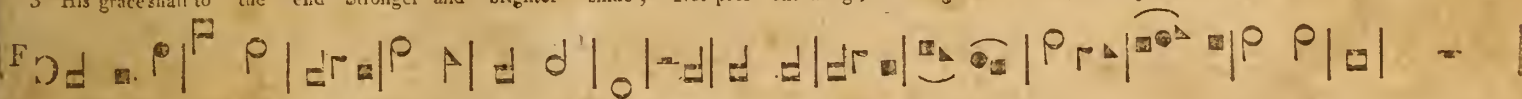
1 Your harps, ye trembling saints, Down from the wil - lows take ; Loud to the praise of Christ our Lord Bid eve - - ry string a - wake. Praise ye the



2 Tho' in a fer - eign land, We are not far from home ; And near - er to our house a - - - bove, We eve - - ry moment come.

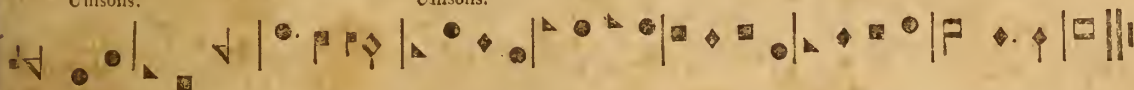


3 His grace shall to the end Stronger and brighter shine ; Nor pres - ent things, nor things to come, Shall quench the spark di - vine.



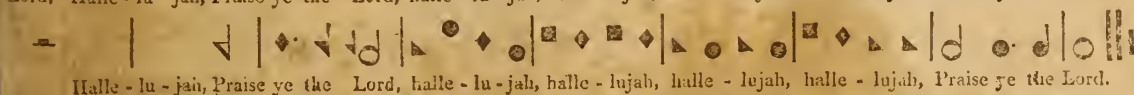
Unisons.

Unisons.



Lord, Halle - lu - jah, Praise ye the Lord, halle - lu - jah, halle - lujah, halle - lujah, halle - lujah, Praise ye the Lord.

4 The time of love will come,
When we shall clearly see,
Not only that he shed his blood,
But each shall say, FOR ME.



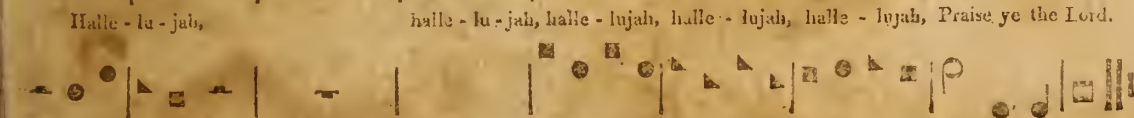
Halle - lu - jah, Praise ye the Lord, halle - lu - jah, halle - lujah, halle - lujah, halle - lujah, Praise ye the Lord.

5 Tarry his leisure then,
Wait the appointed hour ;
Wait till the bridegroom of your souls
Reveal his love with power.



Halle - lu - jah, halle - lu - jah, halle - lujah, halle - lujah, halle - lujah, Praise ye the Lord.

6 Blest is the man, O God,
That stays himself on thee !
Who waits for thy salvation, Lord,
Shall thy salvation see.



1 When all thy mercies, O my God, My ris - - ing soul surveys; Transported with the view, I'm lost In wonder, love, and praise.

2 Unnumber'd com - forts to my soul Thy ten - - der care bestow'd. Before my in - fant heart conceiv'd From whom these comforts flow'd.

3 When in the slipp - 'ry paths of youth, With heedless steps I ran, Thine arm, unseen, convey'd me safe, And led me up to man.

Cheerful.

MILL VILLE. No. 165.

1 Come, let us a - new, Our jour - ney pursue; With vig - our a - - rise, And press to our per - manent place in the skies.

2 Of heaven - ly birth, Tho' wand'ring on earth, This is not our place, But strangers and pil - grims ourselves we confess.

3 At Je - - sus's call, We give up our all, And still we fore - go, For Je - sus's sake, our en - joy - ments below.

4 No heart do we And For the country behind; But on - ward we more, And still we are seeking a - - country a - - here.

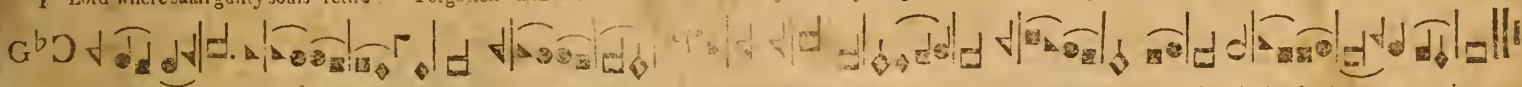
Moderate.

WAYBRIDGE. No. 166.

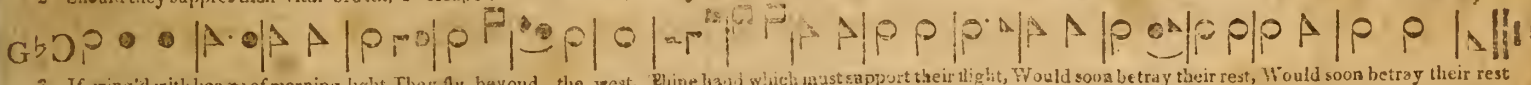
157



1 Lord where shall guilty souls retire : Forgotten and undone, If hell they meet thy vengeful ire, In heaven thy glorious throne, In heaven thy glorious throne.



2 Should they suppress their vital breath, T' escape the wrath divine, Thy voice would break the bars of death, And make the grave resign, And make the grave resign.



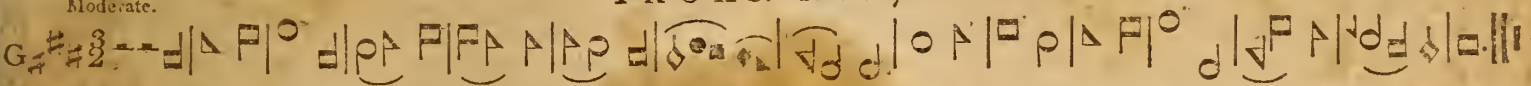
3 If wing'd with beams of morn'g light They fly beyond the west, Thine hand which must support their light, Would soon betray their rest, Would soon betray their rest



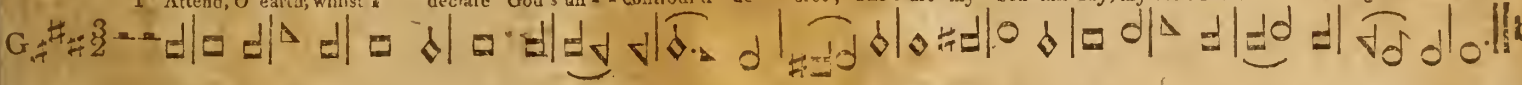
4 If o'er their sins they seek to draw The curtains of the night, Those flaming eyes that guard thy law, Would turn the shades to light Would turn the shades to light

Moderate.

TROAS. No. 167.



1 Attend, O earth, whilst I declare God's un - - controu'd de - - cree; Thou art my Son this day, my Heir I have I be - got - ten thee.



2 Ask and re - ceive thy full de - mands; Thine shall the heav - en be. The ut - most lim - its of the lands Shall be possess by thee.



1 Thou Je - sus, art our King! Thy ceaseless praise we sing; Praise shall our glad tongue employ, Praise o'erflow our

2 Thou art th'e - ter - nal light That shin'st in deepest night, Wond - 'ring gaz'd th' angel - - - ic train While thou bow'dst the

3 Thou with our pain didst mourn, Thou hast our sickness borne, All our sins on thee were laid; Thou with un - ex -

4 Enthron'd a - - bove the sky, Thou reign'st with God most high, Pros - trate at thy feet we fall! Power supreme to

grate - ful soul, While we vi - - - tal breath en - - joy, While e - - ter - - - nal a - - ges roll.

heavens be - neath; God with God wert man with man, Man to save from end - less death.

am - pled grace All the migh - ty debt hast paid, Due from Ad - am's helpless race

There is given, There, the right - ous Judge of all, There, the Lord of earth and heaven!

5 Arise! stir up thy power,
Thou deathless Conqueror!
King of all! with pitying eye
Mark the toil, the pains we feel!
'Midst the snares of death we lie
'Midst the banded power of hell.

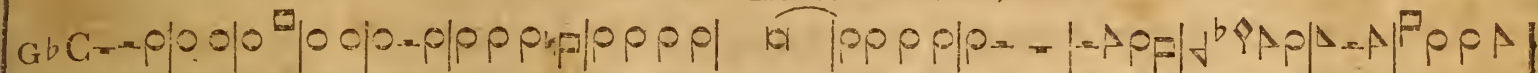
6 O Lord! thou God of love!
Let us thy mercy prove!
Help us to obtain the prize,
Help us well to close our race;
That with thee, above the sky,
Endless joy we may possess.



Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im-mov - - - a - ble be fix'd, Like her im - mov - - - a - ble be fix'd, By his al - mighty



Like her immovable be fix'd,



Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im-mov - - - a - ble be fix'd, Like her im - mov - a - ble be fix'd, By his al - mighty



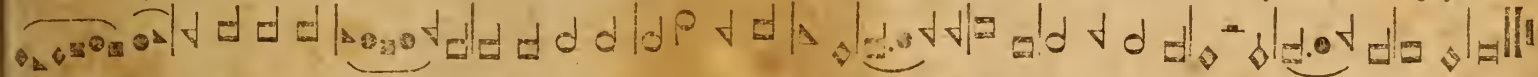
Like her unmovable be fix'd,

Soft.

Loud.



hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mov - a - ble be fix'd By his almighty hand.



hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mov - a - ble be fix'd By his almighty hand.

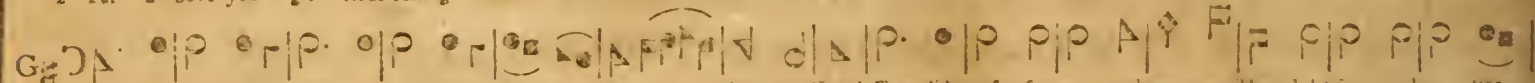




1 Sweet the mo - ments rich in blessing, Which be - fore the cross I spend, Life, and health, and peace pos - sing, From the sin - ner's dy - ing



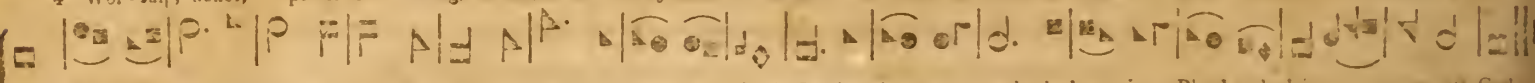
2 Far a - bove you glo - rious ceiling Of the a - zure vaulted sky, Je - - sus sits, his grace reveal - ing To the splendid troops on



3 Hail, thou once des - pis - ed Je - sus! Hail thou Gal - i - - le - an King! Thou didst suf - fer to re - lease us; thou didst free salva - tion



4 Wor - ship, honor, power and blessing, Thou art worthy to receive; Loudest praises without ceasing Meet it is for us to



friend. Here I'll sit, forev - - er viewing Mercy's streams in streams of blood; Precious drops my soul bedew - ing Plea and claim my peace with God,



high. Hosts ser - aphic humbly bowing, At his foot - stool prostrate fall; Saints and an - gels all a - vow - ing, God in - Christ their all in all.



bring! Hail thou ag - on - i - zing Saviour, Bearer of our in - and - ness By thy merits we find fa - vor, Life is given thro' thy name.



Help, ye bright angel - ic spir - its! Bring your sweetest, no - less Help to sing our Saviour's merits; Help to chant Im - manuel's praise.

THE
ART OF SINGING;
IN THREE PARTS;

TO WIT,

- I. THE MUSICAL PRIMER,
- II. THE CHRISTIAN HARMONY,
- III. THE MUSICAL MAGAZINE.

BY ANDREW LAW.

FOURTH EDITION, WITH ADDITIONS AND IMPROVEMENTS:
PRINTED UPON A NEW PLAN.

—❁—
PART THIRD.
—❁—

PUBLISHED ACCORDING TO ACT OF CONGRESS.

BOSTON;—PRINTED FOR THE AUTHOR, BY E. LINCOLN.—1805.

DISTRICT OF MASSACHUSETTS DISTRICT, to wit;

BE IT REMEMBERED, that on the tenth day of December, in the twenty-eighth Year of the Independence of the UNITED STATES of AMERICA, ANDREW LAW, of the said District, deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, *to wit*; The Art of Singing; in three Parts, *to wit*; 1. The Musical Primer. 2. The Christian Harmony. 3. The Musical Magazine. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned."
A true Copy of Record.

Attest, N. GOODALE, *Clerk.*

N. GOODALE, { *Clerk of the District of
Massachusetts District.*

THE
MUSICAL MAGAZINE;

BEING THE
THIRD PART OF THE ART OF SINGING;

CONTAINING A VARIETY OF
ANTHEMS AND FAVOURITE PIECES.
A PERIODICAL PUBLICATION.

BY ANDREW LAW.

FOURTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.

PRINTED UPON A NEW PLAN.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

No. I.

PRINTED FOR THE AUTHOR, BY E. LINCOLN.

DISTRICT OF MASSACHUSETTS, to wit;

BE IT REMEMBERED, that on the fifth day of November, in the twenty-ninth Year of the Independence of the UNITED STATES of AMERICA, ANDREW LAW, of the said District, hath deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, *to wit*; The Musical Magazine, being the third part of the Art of Singing; containing a Variety of Anthems and Favourite Pieces. A periodical publication. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan. Published according to Act of Congress. No. 1.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled, "An Act for the Encouragement of Learning, by securing the copies of Maps, Charts, and Books to the Authors and Proprietors of such Copies, during the times therein mentioned;" and also to an act entitled, "An act supplementary to an act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

A true Copy of Record.

Attest. N. GOODALE, Clerk.

N. GOODALE, { Clerk of the District
of Massachusetts.

ADVERTISEMENT.

THE plan of printing Music with four kinds of characters without lines, and the method of teaching by these characters are explained in the Fourth Edition of the Musical Primer, which is for sale in most of the Bookstores in the principal towns in the United States, Price, seventy-five cents single; seven dollars and fifty cents a dozen.

The First Number of the Musical Magazine, or Part Third of the Art of Singing, is here completed. It forms a convenient octave volume of ninety-six pages, and contains a variety of Anthems and Set Pieces; which are selected from the most eminent Authors, ancient and modern. Price, seventy-five cents single; seven dollars and fifty cents a dozen. For sale at the Bookstore of John West, No. 75, Cornhill, Boston, and by other Booksellers.

Additional Numbers may be printed upon this plan, and published as frequently as the public mind shall be prepared to receive them.

The Second Part, or Christian Harmony, will soon be printed in this way. It will contain a great variety of psalm and hymn Tunes; and in connexion with the First Part, will furnish tunes adapted to all the different Metres of the various Collections of Hymns, which are used in the United States.

The Errors in the First Part, not being noticed in their place, are inserted here.

The Tune called Liverpool, composed by Mr. Tuckey of New-York, was published incorrectly by Mr. Lion; and by others from him. It is now corrected, and here published, by permission obtained from the Heirs of Mr. Tuckey.

ERRORS. PART FIRST.

Title Page, read *Christian Harmony*.

Preface, second line, read *practice of music*.

Page 15, Chap. 8. Of keys. After the last semicolon in the third line, read; *and the eighth degree of the first octave, is the first degree of the second octave; and the eighth degree of the second octave, is the first degree of the third octave.*

16, the same chapter, the last line except two, read *will require two sharps*.

28, top line, read *sung to one syllable*.

30, bottom line, read *Sharp key of G*.

34, No. 4. Bass, the first note of the fourth line, read | $\text{—} \diamond$ |

37, No. 10. Tenor, fourth bar, read | \circ |

38, No. 11. the third line, read *wonder*.

39, No. 14. the first word in the second line, read *Adorn'd*.

40, No. 16. Treble, tenth bar, read | $\overset{\frown}{\text{P}} \text{F} \Delta$ |

41, top line, read *Common Chord*.

57, over the mark of Common time, add, *Cheerful*.

59, Treble, first bar | $\text{F}^{\cdot} \bullet$ | in some books, the \bullet is left out.

75, No. 76, Bass, sixth bar, read | $\Delta \overset{\frown}{\text{P}} \# \text{P}$ |

79, No. 83, Treble, last bar but one, read these two notes $\overset{\frown}{\text{F}} \text{P}$ one degree higher.

ERRORS. PART THIRD.

Page 9, The upper part of the page, Bafs, the laft bar except one, }
 read thefe two minims ♪ ♪ the fixth degree of the key. } ♪ ♪ | ♪ ♪ ♪ |

18, Treble, fecond bar, read | ♪ • ■ ■ ♪ ♪ |

20, Bafs, bottom of the page, fixth bar, read | ♪ ♪ |

37, the lower part of the page, Bafs, the laft bar except three, }
 read both notes the firft degree of the key. } | □ ♪ |

61, Bafs, bottom of the page, read ∪

70, Top of the page, add, *Anthem*. Bafs, bottom of the fame page, fecond bar, read

70, the upper part of the page, Bafs, fourth bar, read | ♪ |

76, Denbigh, Bafs, eleventh bar, read | ♪ ♪ |

I N D E X.

ANTHEMS.

	<i>Page.</i>
Behold, I bring you glad tidings - - - - -	20
Comfort ye my people, saith your God - - - - -	84
God is the King of all the earth - - - - -	34
I heard a voice from heaven - - - - -	92
O Lord God of Israel - - - - -	70
O praise the Lord - - - - -	9
Tell ye the daughters of Jerufalem - - - - -	11

SET PIECES.

	<i>Page.</i>
Addison - - - - -	36
Avon - - - - -	23
Baltimore - - - - -	30
Boston - - - - -	49
Chefhunt - - - - -	78
Denbigh - - - - -	76
Denmark - - - - -	56
Easter - - - - -	64
Greenwich - - - - -	52
Lisbon - - - - -	16
Liverpool - - - - -	60
New York - - - - -	26
Paris - - - - -	67
Sheffield - - - - -	14
Spring - - - - -	46
The Herald - - - - -	41
Upton - - - - -	94

O praise the Lord, O praise the Lord, O praise the Lord; for it is a good thing to sing praises, to sing praises, to sing praises un - to our

O praise the Lord, O praise the Lord, O praise the Lord; for it is a good thing to sing praises, to sing praises, to sing praises un - to our

F₂

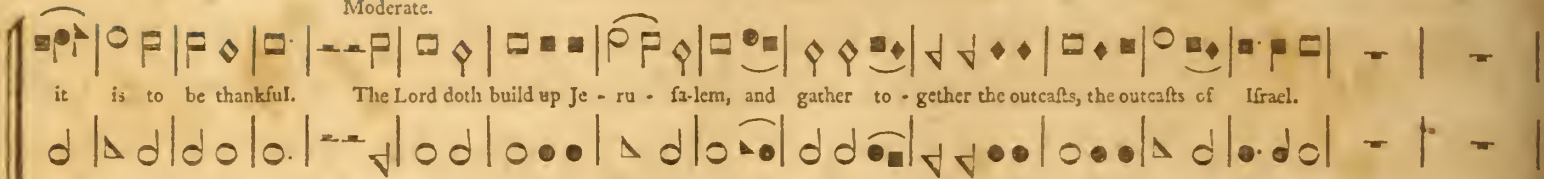
God; yea a joy - - - - - ful and pleasant, a joyful, a joyful and pleasant, a joyful and pleasant thing

a joy - - - - - ful

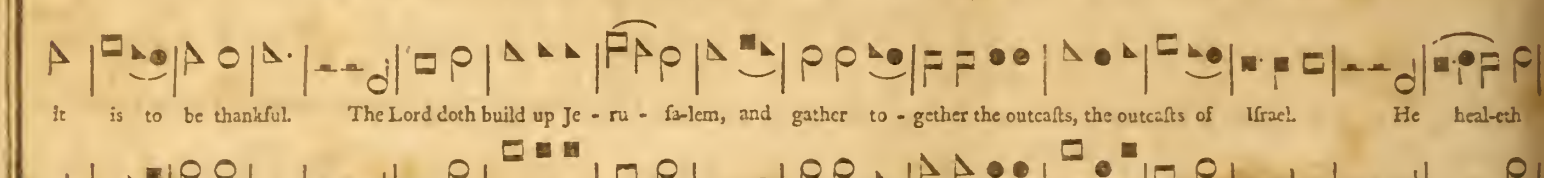
God; a joy - - ful and pleasant, a joyful and pleasant thing




Moderate.



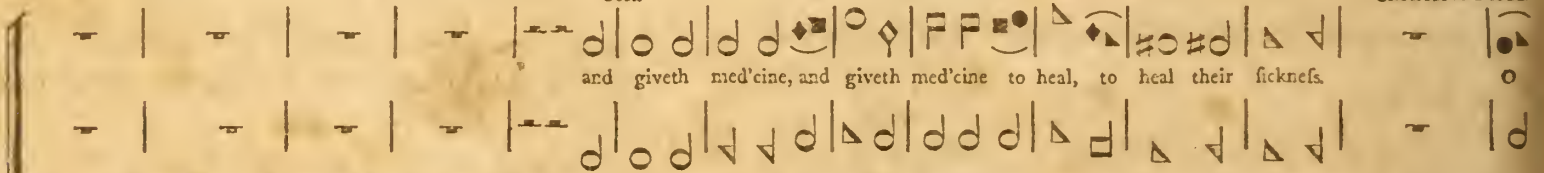
it is to be thankful. The Lord doth build up Je - ru - sa - lem, and gather to - gether the outcasts, the outcasts of Israel.



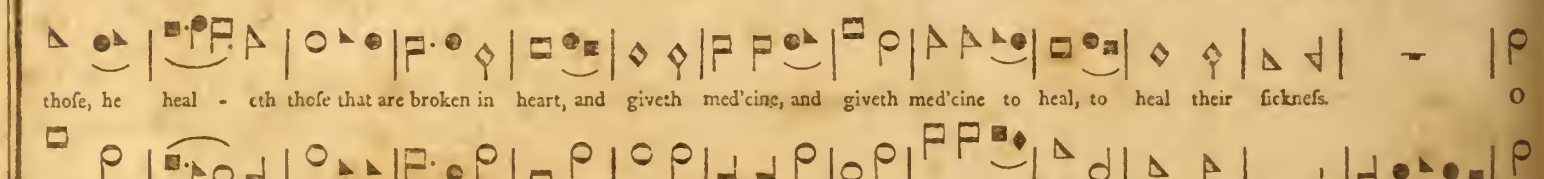
it is to be thankful. The Lord doth build up Je - ru - sa - lem, and gather to - gether the outcasts, the outcasts of Israel. He heal-eth

Soft.


Cheerful and loud.



and giveth med'cine, and giveth med'cine to heal, to heal their sickness.



those, he heal - eth those that are broken in heart, and giveth med'cine, and giveth med'cine to heal, to heal their sickness.



O sing unto the Lord

Moderate.

sing unto the Lord, sing praises, sing praises unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.

sing praises unto the Lord, sing praises, sing praises unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.

Moderate.

ANTHEM. LUKE xix chap.

Tell ye the daughters of Jerusalem, Behold, the King cometh meekly, even at the descent of the

Tell ye the daughters of Jerusa - lem, even at the de - - scent of the

then the whole multitude began to rejoice and praise God with loud voices,

mount of Olives, even at the descent of the mount of Olives; then the whole multitude began to rejoice and praise God with loud voices.

for all the mighty works, for all the mighty, mighty, mighty works they had seen, saying, Blessed is he that cometh

for all the mighty works, for all the mighty, mighty, mighty works they had seen, saying, Blessed is he that cometh

in the name of the Lord. Hofanna, hofanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - - ry, glory in the

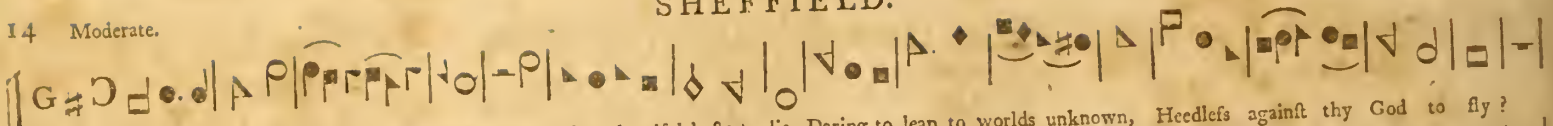
in the name of the Lord. Hofanna, hofanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - ry, glory in the

highest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - men, A - men.

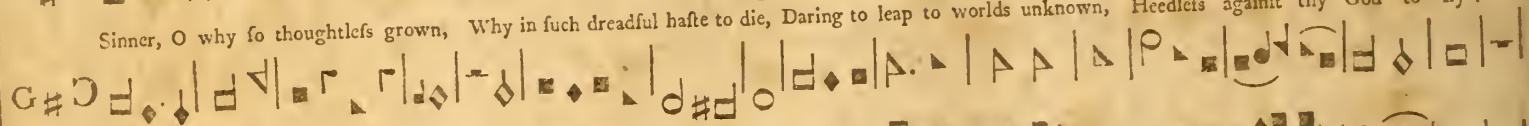
highest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - men, A - men.

Slow.

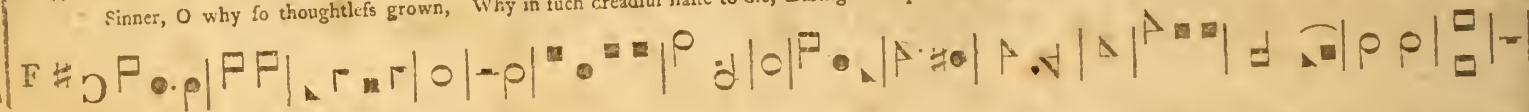
SHEFFIELD.



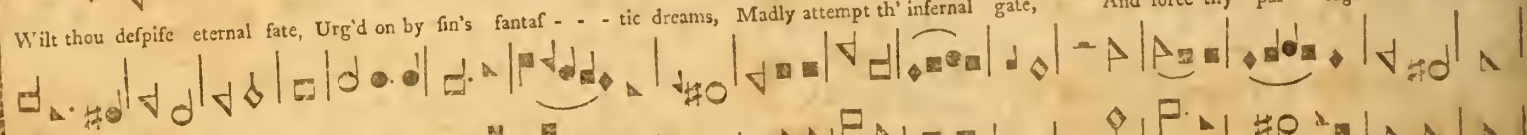
Sinner, O why so thoughtless grown, Why in such dreadful haste to die, Daring to leap to worlds unknown, Heedless against thy God to fly?



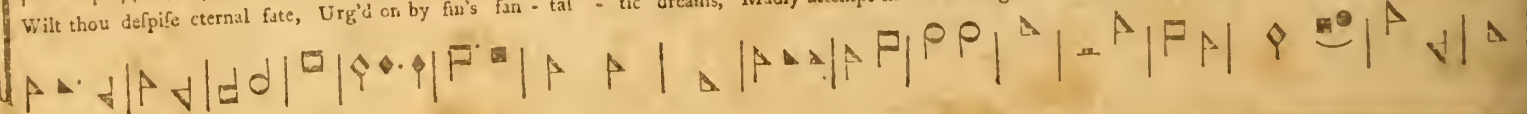
Sinner, O why so thoughtless grown, Why in such dreadful haste to die, Daring to leap to worlds unknown, Heedless against thy God to fly?

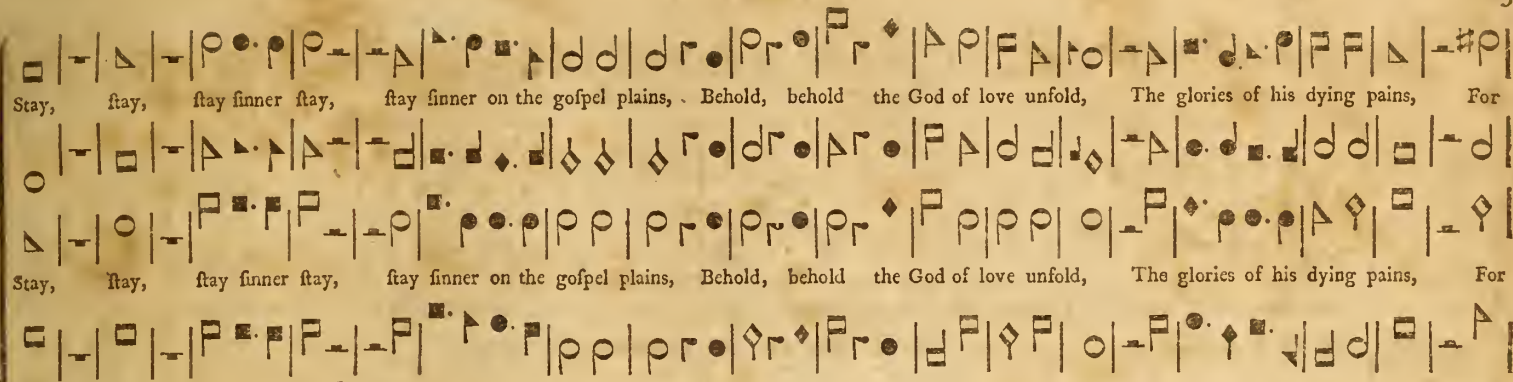


Wilt thou despise eternal fate, Urg'd on by sin's fantas - - tic dreams, Madly attempt th' infernal gate, And force thy pas - sage to the flames?



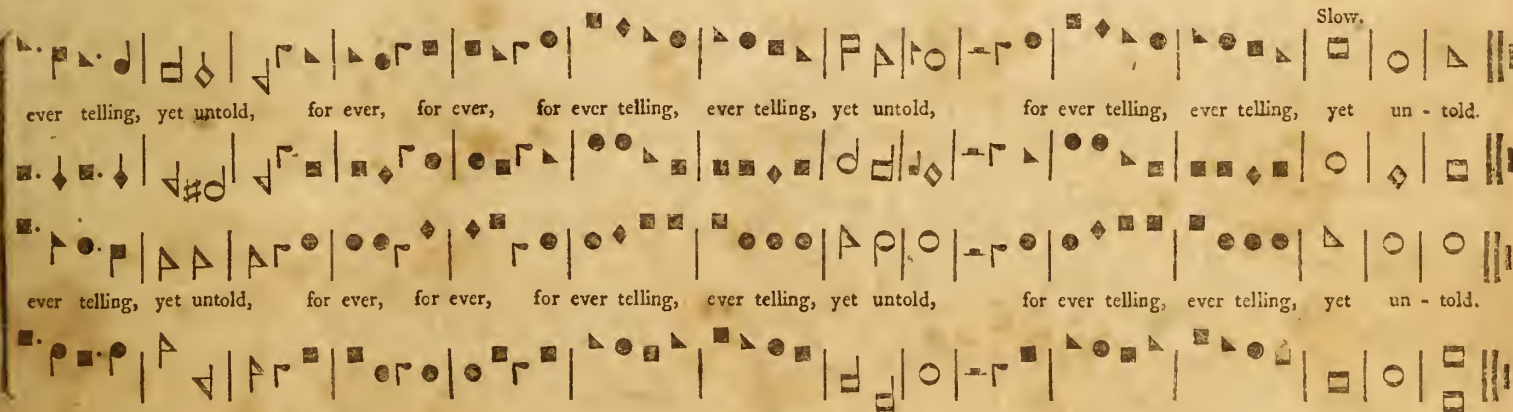
Wilt thou despise eternal fate, Urg'd on by sin's fan - tas - tic dreams, Madly attempt th' infernal gate, And force thy pas - sage to the flames?





Stay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For

Stay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For

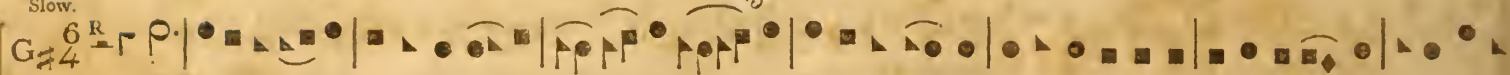


Slow,

ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.

ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.

Slow.



Come let us anew our journey pursue, roll round with the year, roll round with the year, And never stand still till our master appear, And never stand still



Come let us anew, our journey pursue, roll round with the year, roll round with the year, And never stand still till our master appear, And never stand still



till our master appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By the



till our master appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By the



patience of hope, and the labor of love, the patience of hope and the labor of love. Our life is a dream, our time as a stream, glides swiftly a - way, glides

patience of hope, and the labor of love, the patience of hope and the labor of love. Our life is a dream, our time as a stream, glides swiftly a - way, glides

swiftly a-way, and the fugitive moment re - fuses to stay. The arrow is flown, the moment is gone, the mil-le-ni-al year rushes on to our view, and eternity's

swiftly a-way, and the fugitive moment re - fuses to stay. The arrow is flown, the moment is gone, the mil-le-ni-al year rushes on to our view, and eternity's

C

here, e - ter-ni-ty's here, the mil - le-ni-al year rushes on to our view, and e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here.

Moderate.

O that each in the day of his coming may say, I have fought my way thro', have fought my way thro'. I have finish'd the work thou didst give me to

O that each in the day of his coming may say, I have fought my way thro', have fought my way thro'. I have finish'd the work thou didst give me to

Slow.

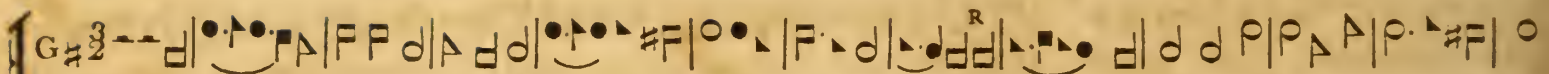
do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith-ful-ly done, faithfully done,

do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith-ful-ly done, faithfully done,


Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.


Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.

ANTHEM. Luke Chap. II.


G $\frac{3}{2}$ 

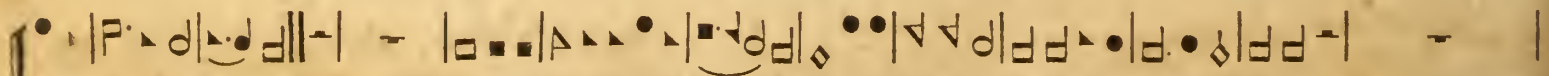
Be - hold, I bring you glad tidings, glad tid - ings of joy, which shall be to all peo-ple. Be - hold I bring you glad tidings, glad tidings of joy

G $\frac{3}{2}$ 


G $\frac{3}{2}$ 

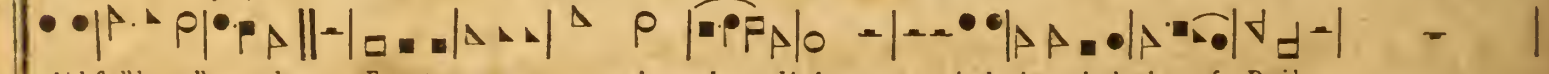
Be - hold I bring you glad tidings, glad tidings of joy,

F $\frac{3}{2}$ 




which shall be to all peo - ple, For unto you, unto you is born this day, in the cit - y of David, in the cit - y of David, a Sa - viour, who is





which shall be to all peo - ple, For unto you, unto you is born this day, in the cit - y, in the cit - y of David,



Christ the Lord, a Sa - viour, who is Christ the Lord. Glad tidings, glad

Glad tidings, glad ti - dings of

a Sa - viour, who is Christ the Lord. Glad tidings, glad tidings, Glad

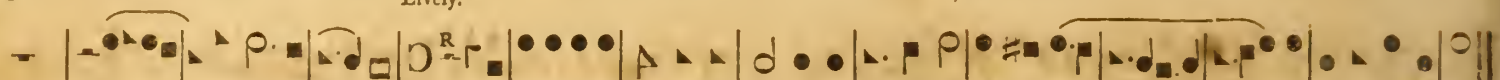
Glad tidings, glad tidings, glad tidings glad

ti - dings of joy, which shall be to all people. you shall find the babe wrapt in swaddling clothes,

joy, glad tidings

tidings of joy, which shall be to all people. And this shall be a sign unto you ; you shall find the babe wrapt in swaddling clothes, ly - ing

Lively.



ly - ing in a manger. And suddenly there was with the angel a multitude of the heaven - - - ly, heavenly, heavenly host.



And suddenly there was with the angel a multitude of the heaven - ly,

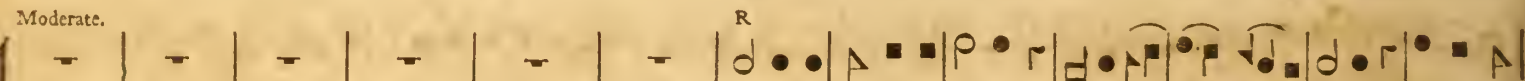


in a manger, ly - - ing in a manger. And suddenly there was with the angel a multitude of the heaven - ly host.

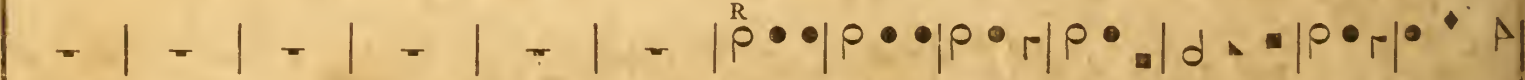
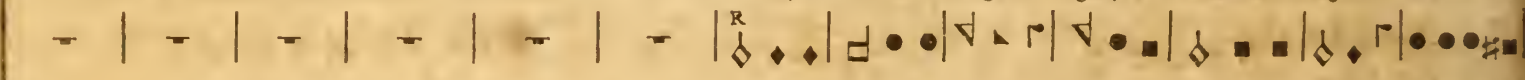


And suddenly there was with the angel a multitude of the heavenly host.

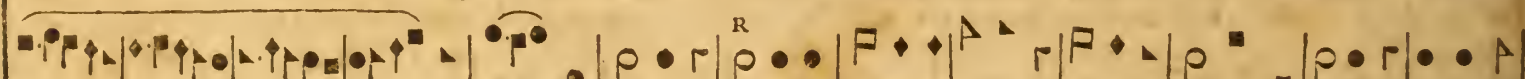
Moderate.

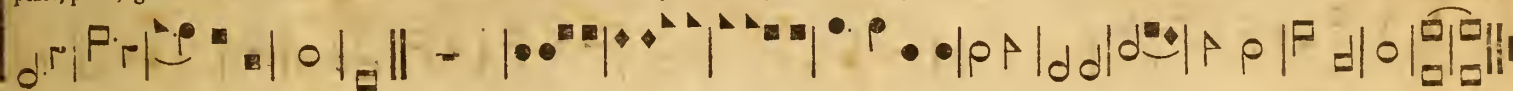
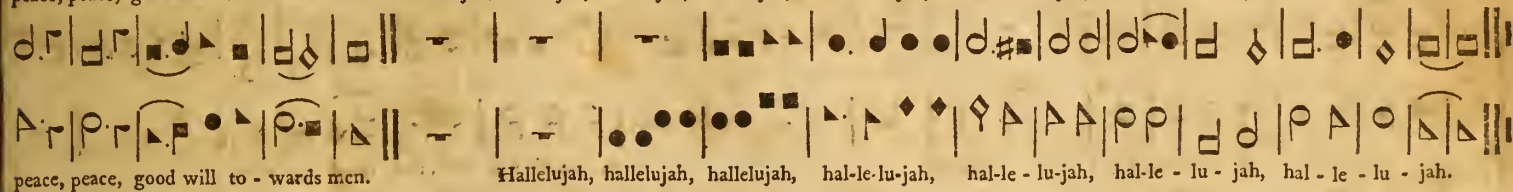
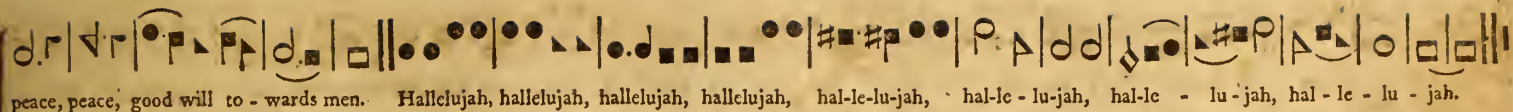


Glory to God in the highest, glory to God in the highest. and on earth



Praif - - - - - ing God, and saying, Glory to God in the highest glory to God in the highest, and on earth



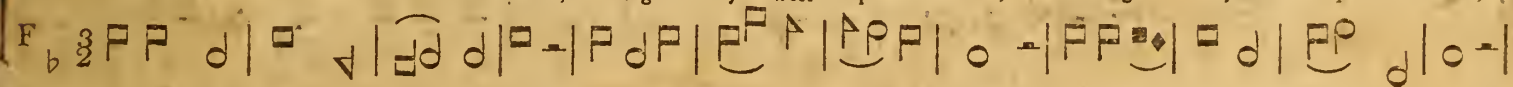
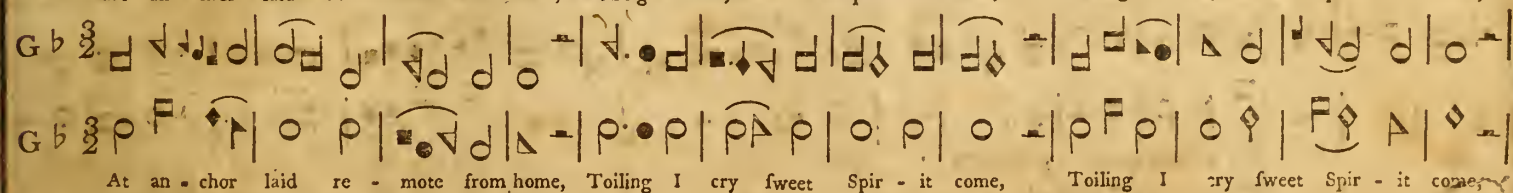


Moderate.

soft.

A V O N.

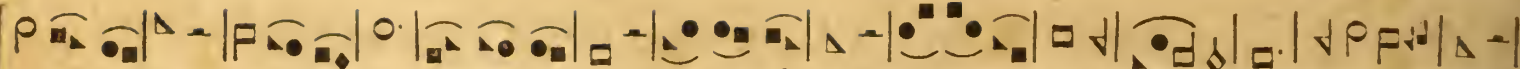
loud.



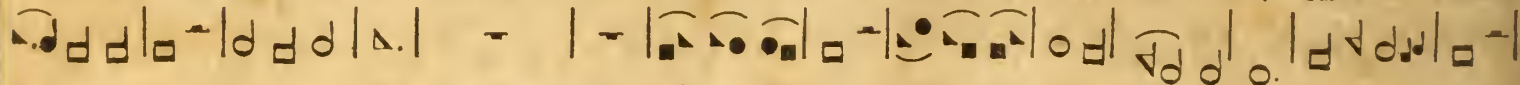
Soft.

Loud.

Very soft.



Ce - left - ial breeze no lon - ger stay; But swell my sails, and speed my way, But swell my sails, and speed my way, Fain would I mount.

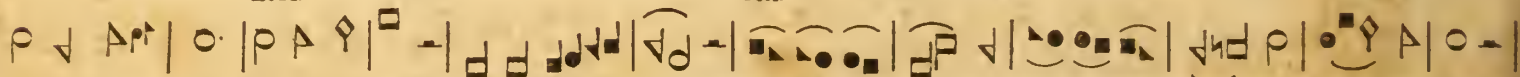


Ce - left - ial breeze no lon - ger stay; But swell my sails, and speed my way.

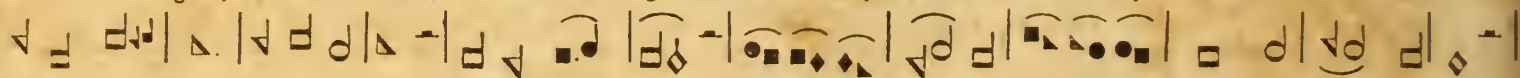


Loud.

Soft.



fain would I glow; Fain would I mount, fain would I glow; And loofe my ca - ble, and loofe my ca - ble from be - low.



Fain would I mount, fain would I glow; and loofe my ca - ble from be - low.



But I can on - ly spread my fail; Thou, thou must breathe th' au - spici - ous gale, But I can on - ly spread my fail;

But I can on - ly spread my fail; Thou, thou must breathe th' au - spici - ous gale, But I can on - ly spread my fail;

Soft.

Loud.

Thou, thou must breathe th' au - spi - cious gale, Thou, thou must breathe, Thou, thou must breathe th' au - spi - cious gale.

Thou, thou must breathe, Thou, thou must breathe th' au - spi - cious gale.

D

Vi-tal spark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, fly-ing, Oh the pain, the bliss of dying!

Vi-tal spark of heavenly flame; Quit, Oh quit this mortal frame, Oh the pain, the bliss of dying!

Slow and soft.

Increase.

Cheerful Soft.

Cease, fond nature, cease thy strife, And let me languish in-to life! Hark! they whisper, an-gels say, they whisper, an-gels say, Hark!

And let me languish in-to life! Hark! Hark! Hark! they whisper angels say,

Loud. Soft.

Loud.

Moderate and Soft.

Hark! they whisper, an-gels say, Sift-er spir-it come a-way! Sift-er spir-it come a-way! What is this abforbs me quite? Steals my sen-fes?

Hark! they whisper, an-gels say,

Sift-er spir-it come a-way! What is this abforbs me quite? Steals my sen-fes?

Loud.

Soft.

Increase.

Slow.

Moderate. Soft.

shuts my sight? Drowns my spir-its? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it

shuts my sight? Drowns my spir-its? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it

Increase.

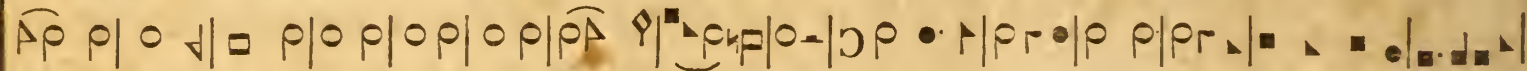
Loud. Diminish.

Increase.

Cheerful.



dis - appears; Heaven o - pens on my eyes! My ears with sounds se - raph - ic ring. Lend, lend, your wings, I mount, I fly, O grave, where is thy victory! O



dis - appears; Heaven opens on my eyes! My ears with sounds se - raph - ic ring. Lend, lend, your wings, I mount, I fly, O grave, where is thy victory! O



Soft.



grave, where is thy vic-to-ry! O death, where is thy sting! O grave, where is thy victory! O death, where is thy sting! Lend, lend your wings, I mount, I



grave, where is thy vic-to-ry! O death, where is thy sting! O grave, where is thy victory! O death, where is thy sting! Lend, lend your wings, I mount, I



fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy sting! O death, where is thy sting!

fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy sting! O death, where is thy sting!

fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy sting! O death, where is thy sting!

fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy sting! O death, where is thy sting!

fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O grave, where is thy vic-to-ry, thy vic-to-ry! O death, where is thy sting! O death, where is thy sting!

Loud.

Very Slow.

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

Their hum - ble praises bring. 'Tis his al - mighty love, His counsel and his care, Preserves us safe from sin and death, from sin and
 Their hum - ble praises bring. 'Tis his al - mighty love, His counsel and his care, Preserves us safe from sin and death, from sin and

Loud.

Soft.

Octaves. Loud.

Moderate.

death, Preserves us safe from sin and death, from sin and death, from sin and death, And every hurtful snare. He will present his saints Unblemished
 death, Preserves us safe from sin and death, from sin and death, from sin and death, And every hurtful snare. He will present his saints Unblemished

and complete, Before the glo - ry of his face, With joys di - vine - ly great, di - vine - ly great, With joys di - vine - ly great.

Cheerful. Soft.

Then all the chosen seed Shall meet a - round the throne, Shall bless the con - duct of his grace, And make his wonders known,

Then all the chosen seed Shall meet a - round the throne, Shall bless the con - duct of his grace, And make his wonders known,

Loud.

Lively.

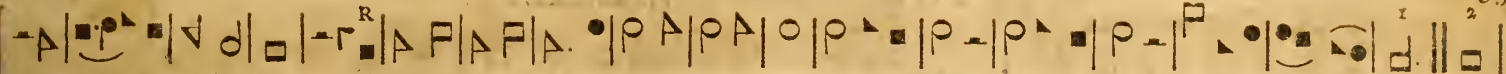
Soft.

Loud.

Soft.

Loud.

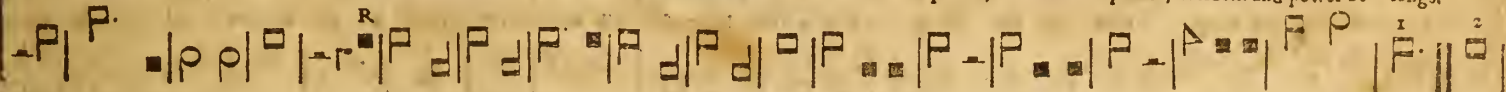
33



And make his wonders known. To our Redeemer God, To our Redeemer God Wisdom and power, Wisdom and power, Wisdom and power be - longs.



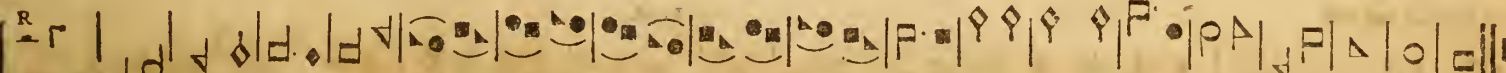
And make his wonders known. To our Redeemer God, To our Redeemer God Wisdom and power, Wisdom and power, Wisdom and power be - longs.



Moderate.

Soft.

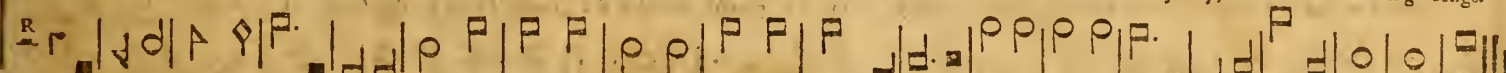
Loud.



Immortal crowns of ma-jes-ty, And e - ver - last - ing songs, And e - ver - last - ing songs, Immortal crowns of Ma-jes-ty, And e - ver - last - ing songs.



Immortal crowns of ma-jes-ty, And e - ver - last - ing songs. And e - ver - last - ing songs. Immortal crowns of ma-jes-ty, And e - ver - last - ing songs.



F

ANTHEM. Psalm XLVII and XLVIII.

Moderate.

Soft.

Loud

G b^b C □ p. ■ | □ - | ◇ ◇. ◆ | ◇ - | ▴ P. ▴ | ▴ ▴ | O. p | M | ▴ P. ▴ | ▴ O | P◇ ◇ | N |

God is the King, God is the King, God is the King of all the earth, God is the King of all the earth.

G b^b C Δ Δ Δ Δ Δ r | x O x D . x ● | x O - | o p . ■ | o o | d . d | z | d . d . ◆ | o Δ | Δ^(x) x O x O | z |

G^b C[#] A[.] | Δ - | Δ A[.] | Δ - | ○ P[.] • | ○ ○ | ○ P[.] | □ #○#P[.]#○ | Δ □ | Δ. A | N |

God is the King, God is the King. God is the King of all the earth, God is the King of all the earth.

F b^b C^Δ P.^Δ | Δ - | Δ P.^Δ | Δ - | □ □ . □ | □ □ | O. P | □ | Δ P.^Δ | Δ O | Δ . Δ | Δ |

Moderate and Soft.

Loud

Great is the Lord, Great is the Lord, and highly to be prais'd, Great is the Lord, Great is the Lord, and highly to be prais'd.

33 + | 𐌱 𐌳 𐌵 | 𐌹 . 𐌶 𐍆 𐌲 | 𐍇 𐍅 𐌴 | 𐌺 𐌻 | 𐌿 . 𐌶 𐌲 𐌸 | 𐌾 𐌼 | 𐌹 𐌼 | 𐌹 𐌼 𐌸 | 𐌾 𐌼 𐌸 | 𐌹 𐌼 | 𐌶 𐌸 |

Great is the Lord, Great is the Lord, and highly to be prais'd, Great is the Lord, Great is the Lord, and highly to be prais'd

[illegible]

Cheerful and Soft.

Loud.

Soft.

35

This God is our God for - ev - er and ev - er, This God is our God for - ev - er and ev - er. He shall be our guide, He shall be our guide,

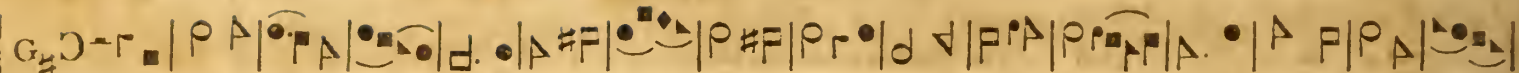
This God is our God for - ev - er and ev - er, This God is our God for - ev - er and ev - er. He shall be our guide, He shall be our guide,

Loud.

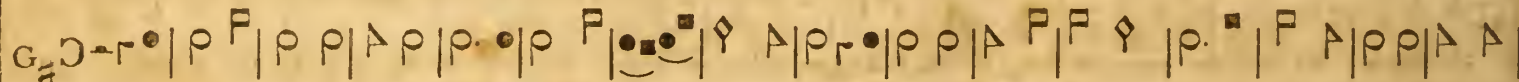
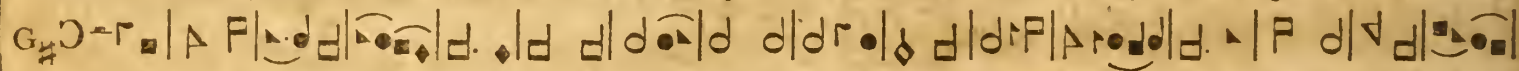
our guide un - to death, He shall be our guide un - to death, He shall be our guide un - to death.

our guide un - to death, He shall be our guide un - to death, He shall be our guide un - to death.

our guide un - to death, He shall be our guide un - to death, He shall be our guide un - to death.



The Lord my pas-ture will pre-pare, And feed me with a shepherd's care, His presence will my wants sup- ply, And guard me with a watchful



The Lord my pas-ture will pre-pare, And feed me with a shepherd's care, His presence will my wants sup- ply, And guard me with a watchful



Soft.

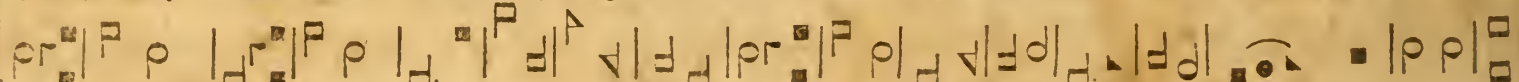
Loud.

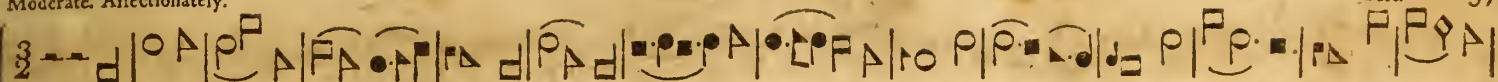


eye; My noon day walks he will at- tend, And all my midnight hours de- fend, My noon day walks he will attend, And all my mid- - night hours de- fend.

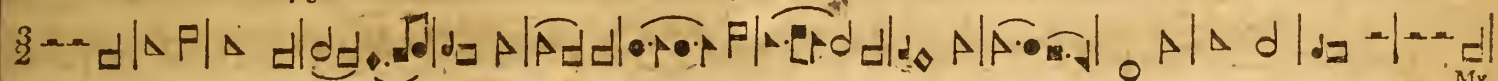


eye; My noon day walks he will at- tend, And all my midnight hours de- fend, My noon day walks he will attend, And all my mid- - night hours de- fend.





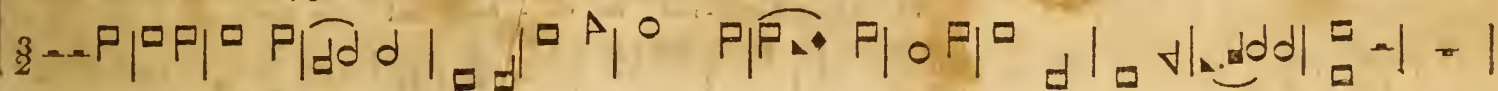
When in the ful - try glebe I faint, Or on the thirf - ty moun - tain pant; To fer - tile vales and dew - y meads, My wea - ry



My



When in the ful - try glebe I faint, Or on the thirf - ty moun - tain pant; To fer - tile vales and dew - y meads,

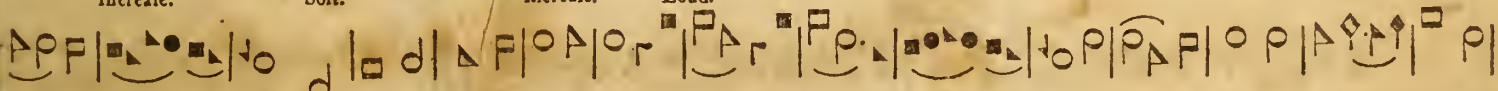


Increase.

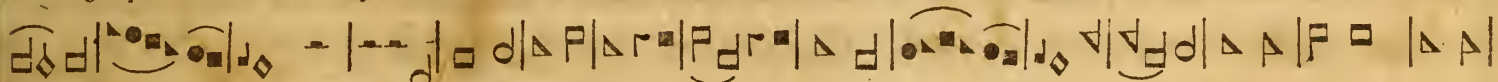
Soft.

Increase.

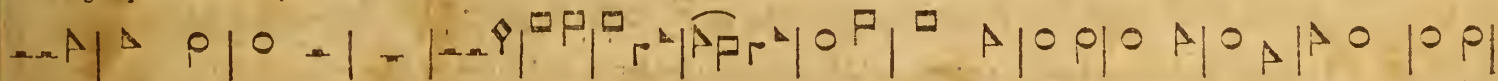
Loud.



wand'ring steps he leads, Where peaceful riv - ers soft and flow, A - mid the ver - dant land skip flow, To fer - tile vales and dewy meads, My



wand'ring steps he leads, Where riv - ers soft and flow,



My steps he leads, Where soft and flow A - mid the verdant land skip flow, To fer - tile vales and dew - y meads, My

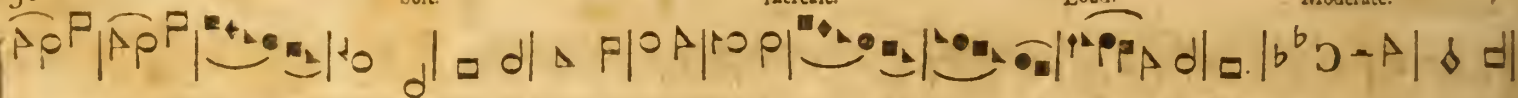


Soft.

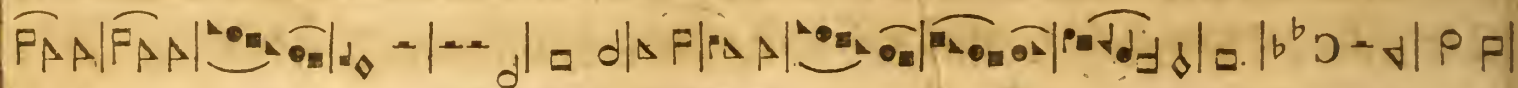
Increase.

Loud.

Moderate.



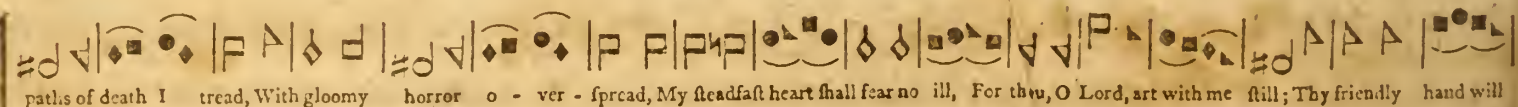
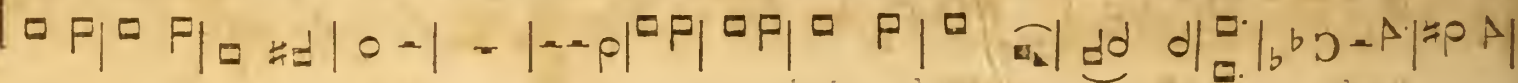
wea-ry, wand'ring steps he leads; Where peaceful riv-ers soft and flow, A-mid the ver-dant land skip flow, Tho' in the



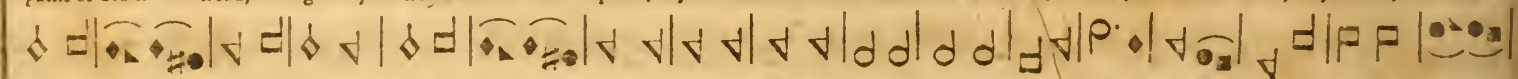
Where riv-ers soft and flow,



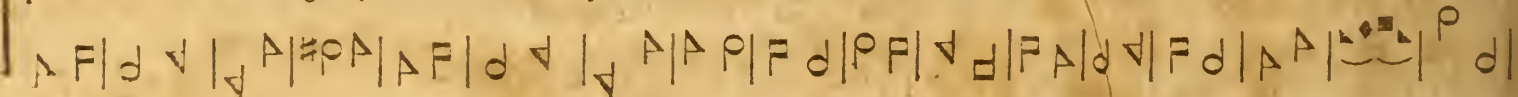
wea-ry, wand'ring steps he leads; Where soft and flow, A-mid the ver-dant land skip flow. Tho' in the



paths of death I tread, With gloomy horror o-ver-spread, My steadfast heart shall fear no ill, For thou, O Lord, art with me still; Thy friendly hand will



paths of death I tread, With gloomy horror o-ver-spread, My steadfast heart shall fear no ill, For thou, O Lord, art with me still; Thy friendly hand will



Soft.

Loud.

Soft.

Loud.

Cheerful 39

give me aid, And guide me thro' the dread-ful shade, And guide me thro' the dreadful shade, And guide me thro' the dread-ful shade, the dread-ful shade.

give me aid, And guide me thro' the dread-ful shade, And guide me thro' the dreadful shade, And guide me thro' the dread-ful shade, the dread-ful shade.

give me aid, And guide me thro' the dread-ful shade. And guide me thro' the dreadful shade, And guide me thro' the dread-ful shade, the dread-ful shade.

give me aid, And guide me thro' the dread-ful shade. And guide me thro' the dreadful shade, And guide me thro' the dread-ful shade, the dread-ful shade.

Tho' in a bare and rug - ged way, Thro' de-vi-ous lonely wilds I stray, Thy bounty shall my pains beguile; The barren wil - der - nefs shall smile, With

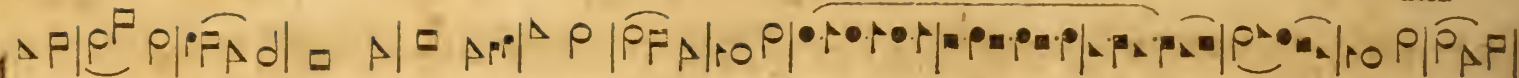
Tho' in a bare and rug - ged way, Thro' de-vi-ous lonely wilds I stray, Thy bounty shall my pains beguile; The barren wil - der - nefs shall smile, With

Tho' in a bare and rug - ged way, Thro' de-vi-ous lonely wilds I stray, Thy bounty shall my pains beguile; The barren wil - der - nefs shall smile, With

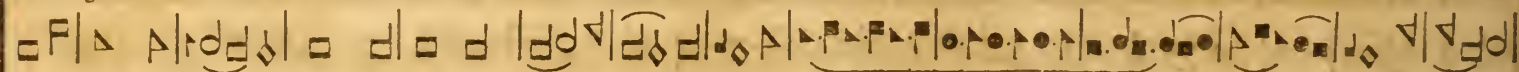
Tho' in a bare and rug - ged way, Thro' de-vi-ous lonely wilds I stray, Thy bounty shall my pains beguile; The barren wil - der - nefs shall smile, With

Soft.

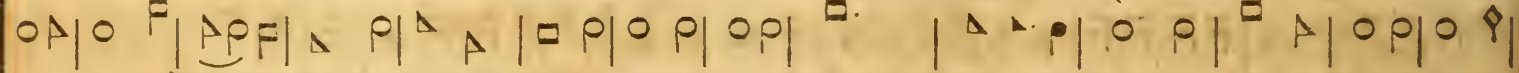
Loud.



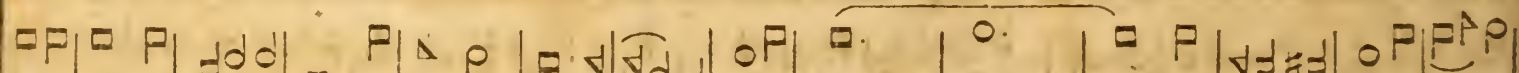
sudden greens and herb-age crown'd, And streams shall murmur all around, shall mur - - - - - mur all a - round, With sud - den



sudden greens and herb-age crown'd, And streams shall murmur all around, shall mur - - - - - mur all a - round, With sud - den



sudden greens and herb-age crown'd, And streams shall murmur all around, shall mur - - - - - mur all a - round, With sud - den

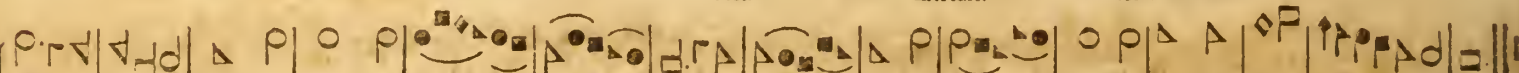


sudden greens and herb-age crown'd, And streams shall murmur all around, shall mur - - - - - mur all a - round, With sud - den

Soft.

Increase.

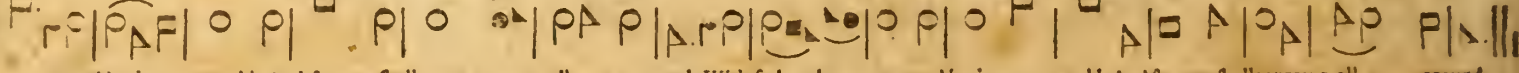
Slow and loud.



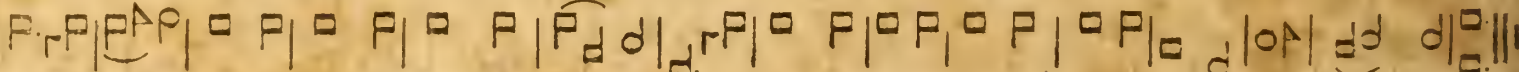
greens and herbage crown'd, And streams shall mur - mur all a - round, With sud - den greens and herb-age crown'd, And streams shall murmur all around.



greens and herbage crown'd, And streams shall mur - mur all a - round, With sud - den greens and herb-age crown'd, And streams shall murmur all around.



greens and herbage crown'd, And streams shall mur - mur all a - round, With sud - den greens and herb-age crown'd, And streams shall murmur all around.



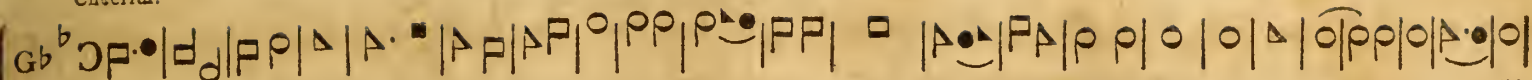
greens and herbage crown'd, And streams shall mur - mur all a - round, With sud - den greens and herb-age crown'd, And streams shall murmur all around.

Cheerful.

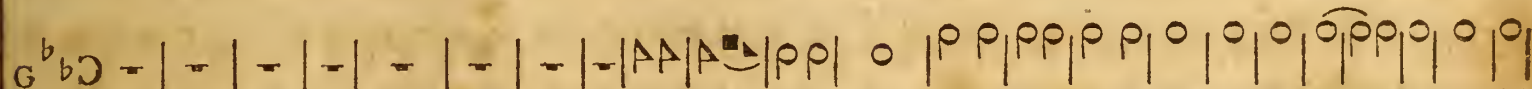
The HERALD.

Soft.

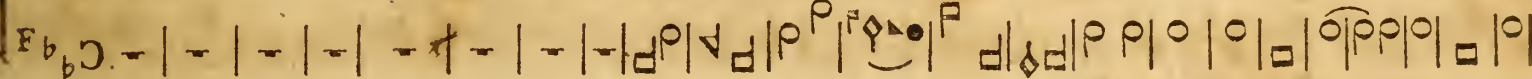
47



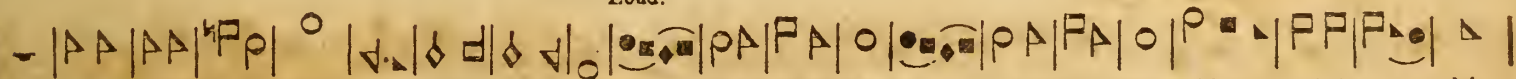
Hark! the herald angels sing, Hark! the herald angels sing, Glory to the new born King, Glory to the new born King; Peace on earth, and mer - cy mild,



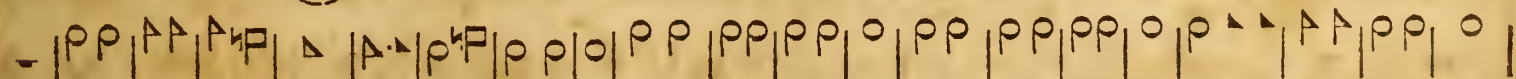
Glory to the new born King, Glory to the new born King; Peace on earth, and mer - cy mild,



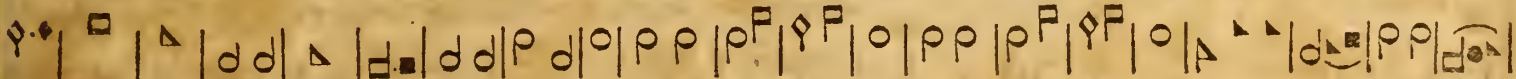
Loud.



God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With th' an-gelic hosts pro - claim,

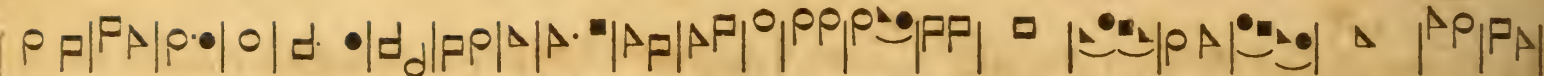


God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With th' an-gelic hosts pro - claim,



God and sin - ners recon - cil'd.

Slow.



Christ is born in Bethlehem. Hark! the herald angels sing, Hark! the herald,

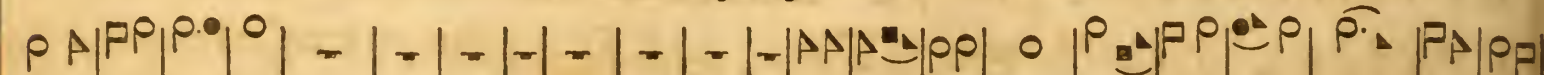
Glory to the new born King,

Glo-ry to the new born King,

Glory to the



Hark! the herald angels sing,

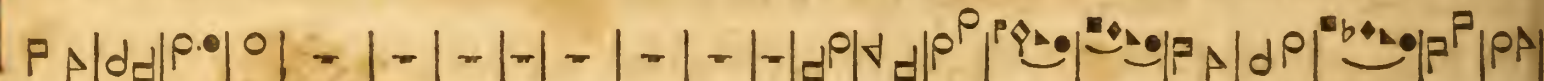


Christ is born in Bethlehem.

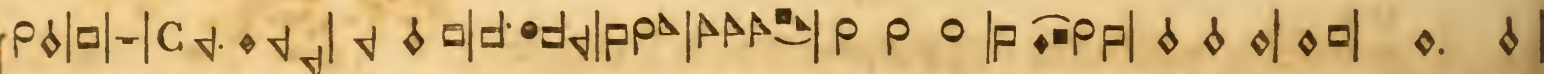
Glory to the new born King,

Glory to the new born King,

Glory to the



Moderate and Soft.



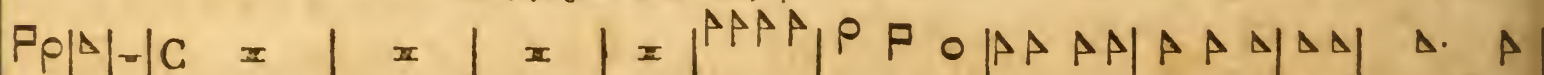
new born King; Christ, by highest heaven ador'd,

Christ, the ever - last - ing Lord; Christ, the ever - last - ing Lord; Late in

time be-



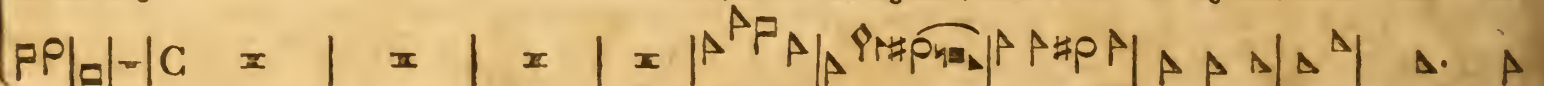
Christ, by highest heaven ador'd,



new born King;

Christ, the ever - last - ing Lord; Christ the ever - last - ing Lord; Late in

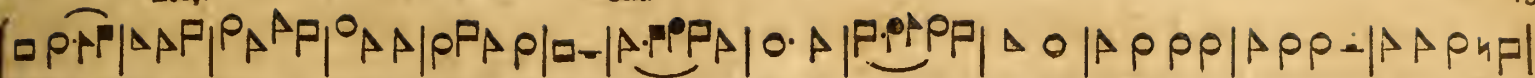
time be-



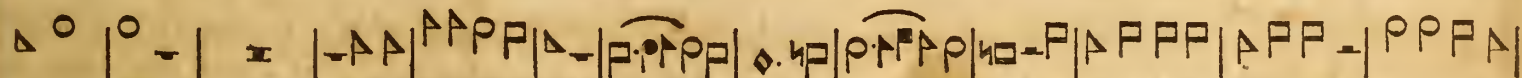
Loud.

Soft.

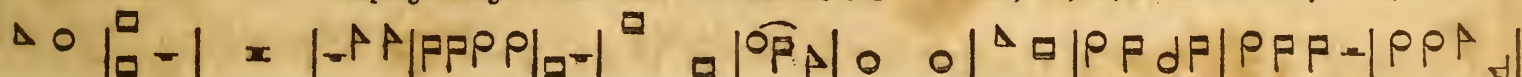
43



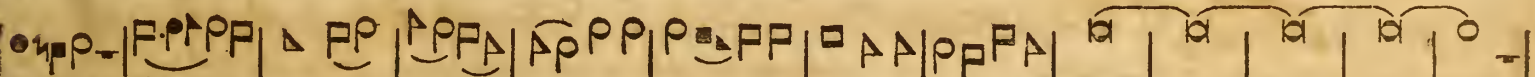
hold him come, Late in time Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail, th' incarnate De-i - ty! hail, th' incarnate



hold him come, Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail, th' incarnate De-i - ty! hail, th' incarnate



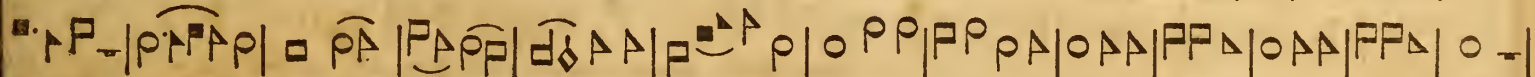
Loud,



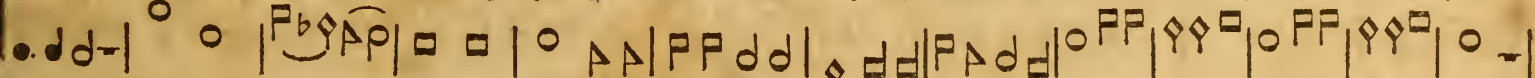
De-i - ty! Pleas'd as man with men t' ap - pear Jesus, our Emman'el, here, Jesus, our Emman'el, here,



our Emmanu-el, here, our Emmanuel, here.



De-i - ty! Pleas'd as man with men t' ap - pear Jesus, our Emman'el, here, Jesus, our Emman'el, here, our Emmanuel, here, our Emmanuel, here.



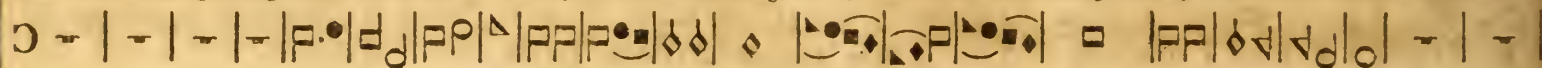
Cheerful.

Slow.

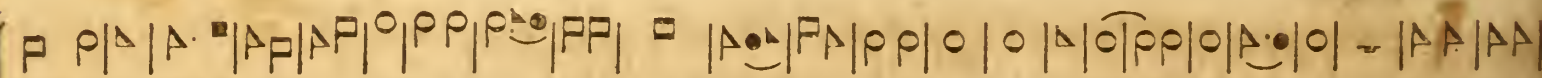
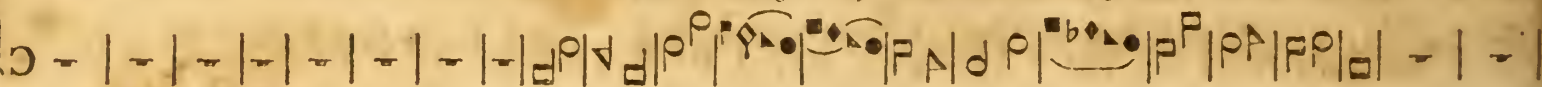
Cheerful.



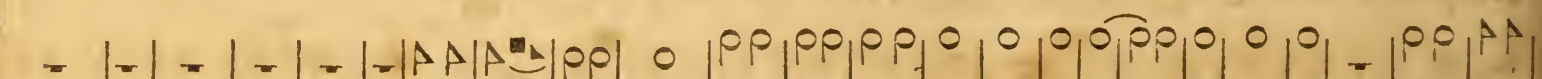
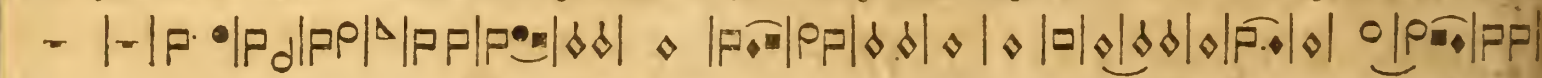
Hark! the herald angels sing, Hark! the herald Glory to the new born King, Glo-ry to the new born King, Glory to the Hail, the heaven born



Glory to the new born King, Glo-ry to the new born King, Glory to the new born King:



Prince of peace! Hail, the heaven Hail, the Son of righteousness! Hail, the Son of righteousness! Light and life to all he brings, Ris'n with healing



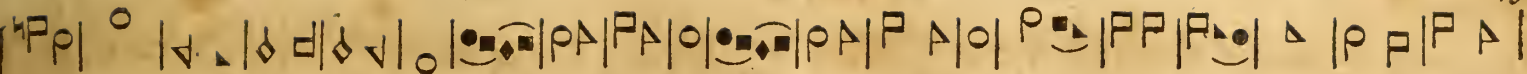
Hail, the Son of righteousness! Hail, the Son of righteousness! Light and life to all he brings, Ris'n with healing



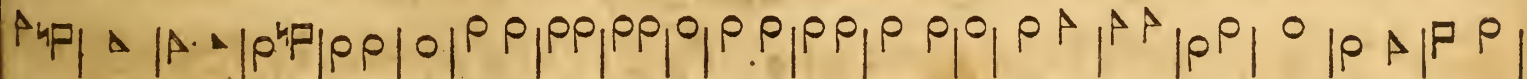
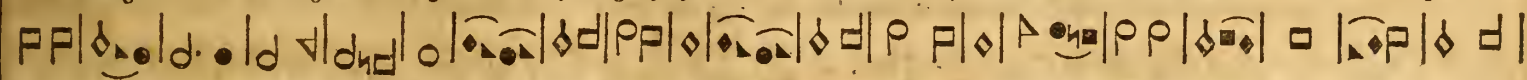
Soft.

Loud.

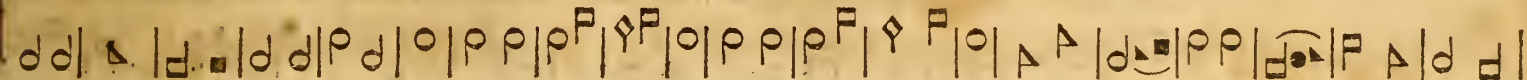
45



in his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them



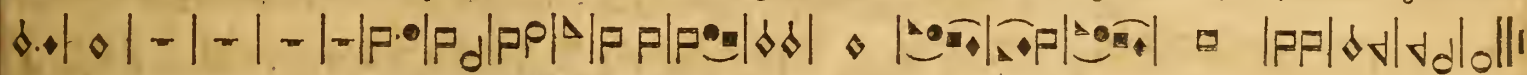
in his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them



Slow.



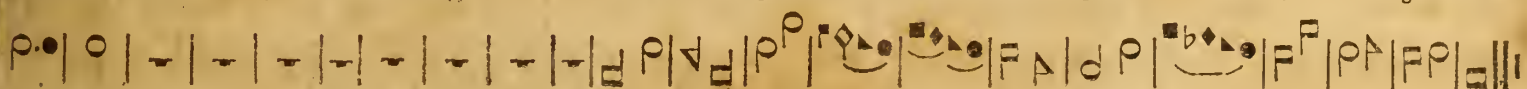
second birth. Hail, the heaven born Prince of peace! Hail, the Son of righteousness, Hail, the Son of righteous-ness, Hail, the Son of righteousness!



Hail, the heaven born Prince of peace!



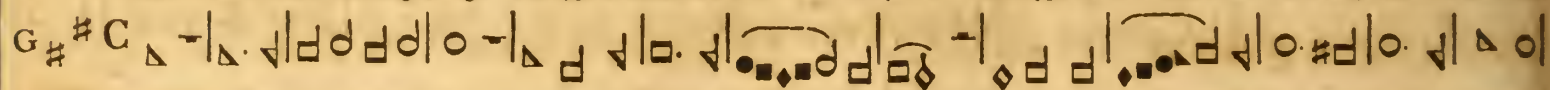
second birth. Hail, the Son of righteousness, Hail, the Son of righteous-ness, Hail, the Son of righteousness!



SPRING.



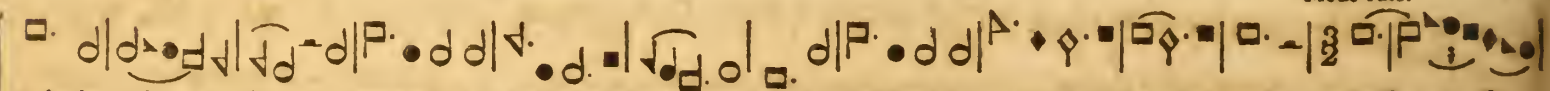
Hail, hail, reviv'd, reviving spring! Fair type of heaven's e - ter - - nal year! Fair type of heaven's e - ter - nal year! While nature's



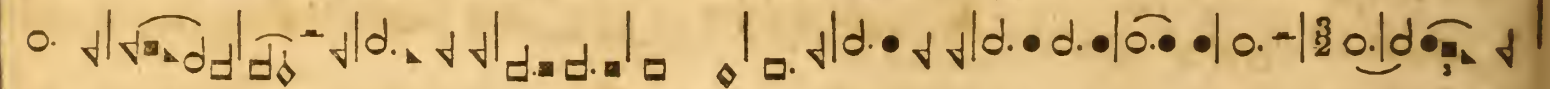
Hail, hail, reviv'd, reviving, spring! Fair type of heaven's e - ter - - nal year! Fair type of heaven's e - ter - nal year! While nature's



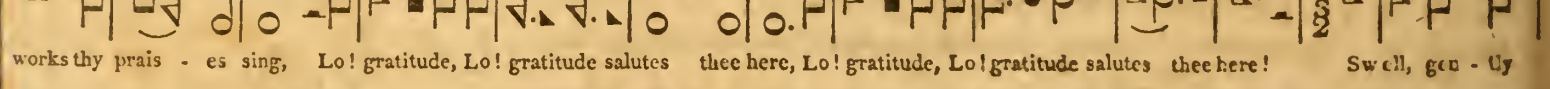
Mode rate.



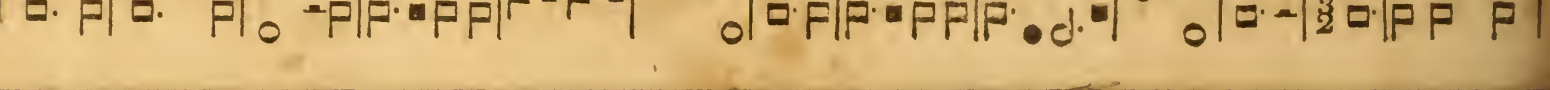
works thy prais - es sing, Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly



Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly



Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly



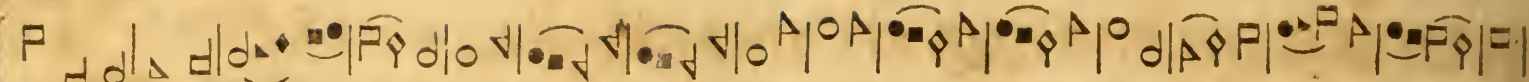
Swell, Swell, gen - tly swell the sol - emn song; Swell, gen - tly swell, gen - tly swell the sol - emn song; Now pour the

Swell, Swell, gen - tly swell the sol - emn song; Swell, gen - tly swell, gen - tly swell the sol - emn song; Now pour the

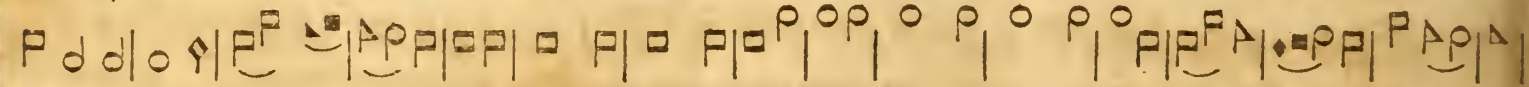
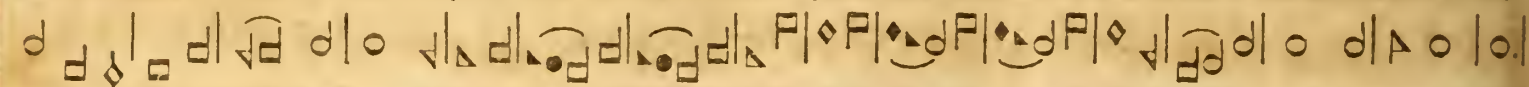
Moderate and Soft.

bound - - - ing notes along, Now pour the bounding notes along. Teach choirs below, to choirs a - bove, To ech - o back the sol - emn lay;

bound - - - ing notes along, Now pour the bounding notes along. Teach choirs below, to choirs a - bove, To ech - o back the sol - emn lay;



And, as they praise un-bound - ed love, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day.

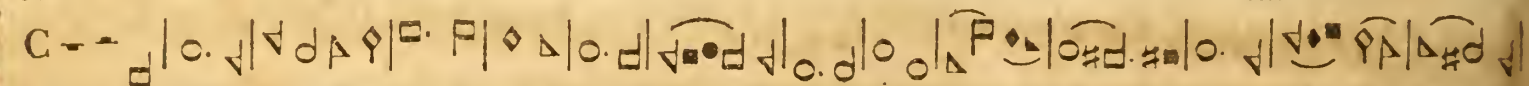


And, as they praise un-bound - ed love, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day.

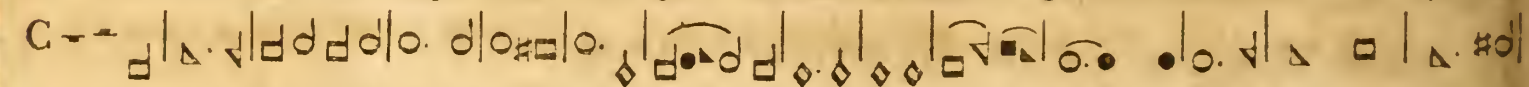


Cheerful.

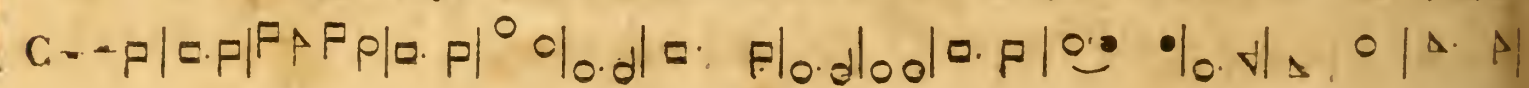
Soft.

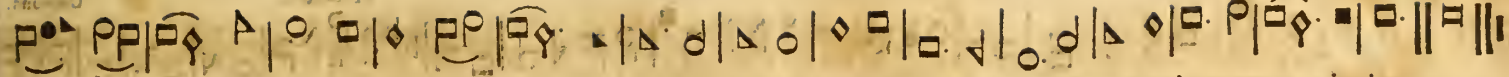


To God, the universal King, Be sacred every grate - ful choir, be sacred eve - ry grate - - ful choir! In end - less hymns, all

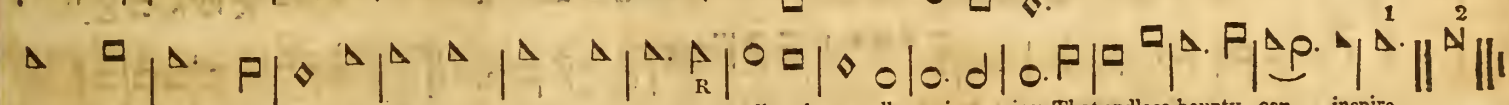
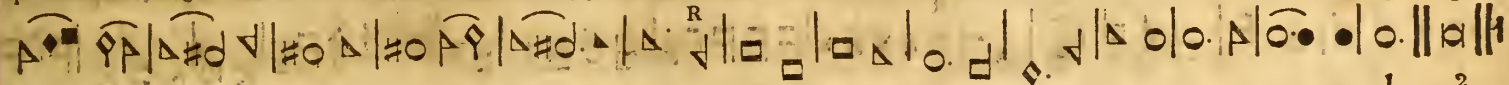


To God, the universal King, Be sacred every grate - ful choir, be sacred eve - ry grate - - ful choir! In end - less hymns, all





prais - es sing, That end-less boun-ty can in-spire, In endless hymns all praises sing, That endless bounty can inspire.

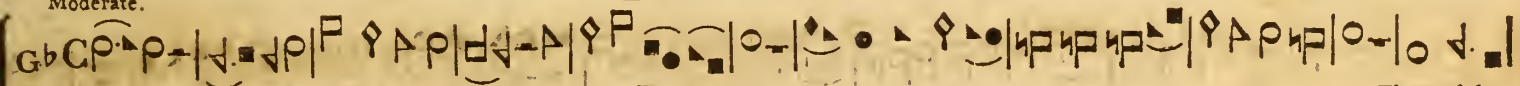


prais - es sing, That end-less boun-ty can in-spire, In endless hymns all praises sing, That endless bounty can inspire.



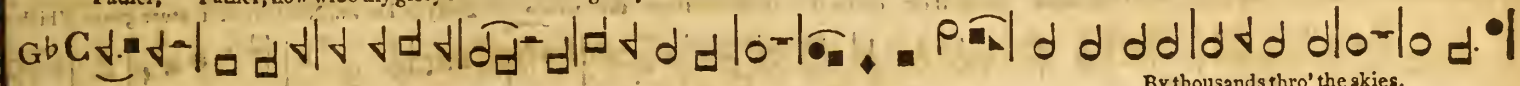
Moderate.

BOSTON.

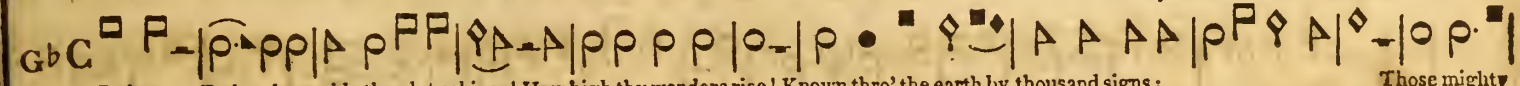


Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs;

Those mighty

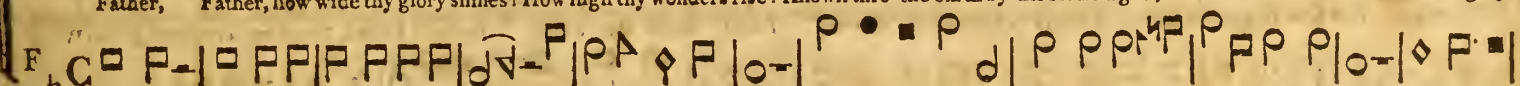


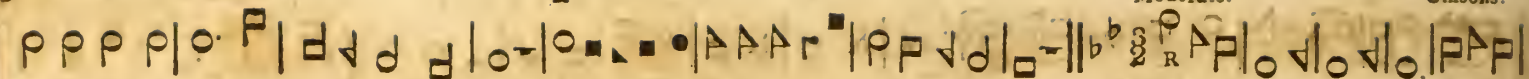
By thousands thro' the skies.



Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs;

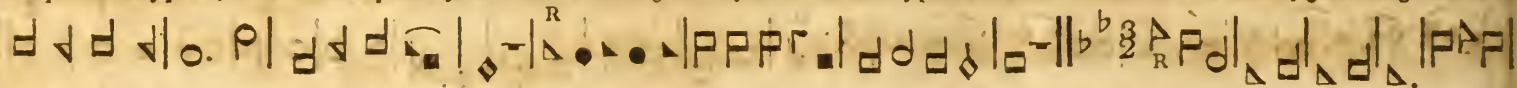
Those mighty





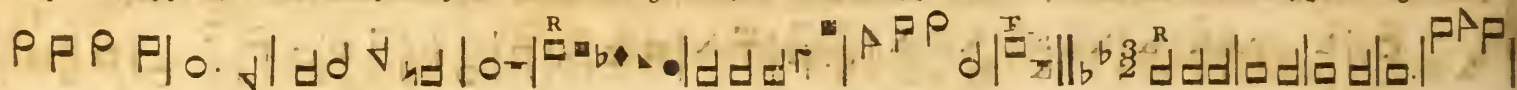
Orbs proclaim thy pow'r, Their motions speak thy skill. And on the wings of ev'ry hour We read thy patience still.

But when we view thy great design to save re-

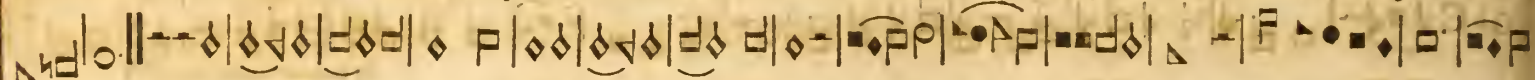


Orbs proclaim thy pow'r, Their motions speak thy skill. And on the wings of ev'ry hour We read thy patience still.

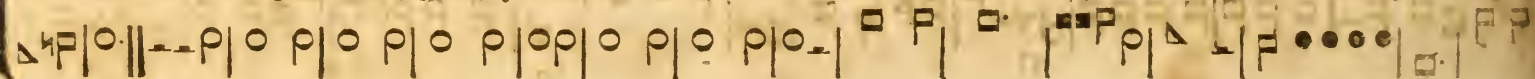
But when we view thy great design to save re-



bellious worms. Where vengeance and compassion join In their divinest forms. Here the whole Deity is known, Nor dares a creature guess Which of

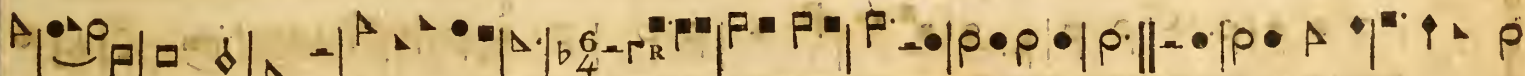


bellious worms. Where vengeance and compassion join In their divinest forms. Here the whole Deity is known, Nor dares a creature guess Which of

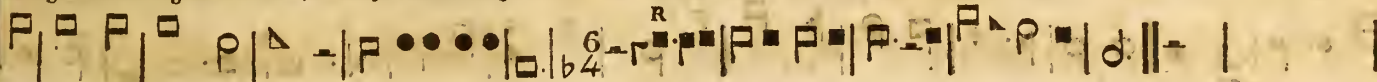




the glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name,



the glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name,

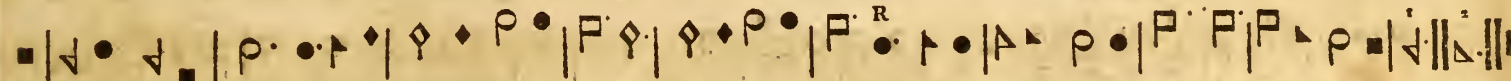


R. Soft.

Repeat Loud.



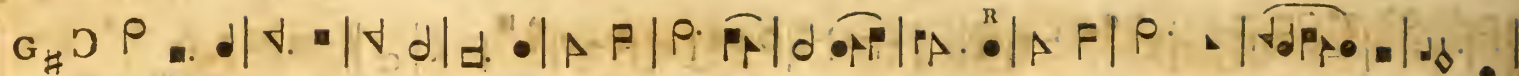
And try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.



And try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.



GREENWICH.



Plung'd in a gulph of dark despair, We wretched, wretched sin-ners lay, With-out one cheer-ful beam of hope, Or

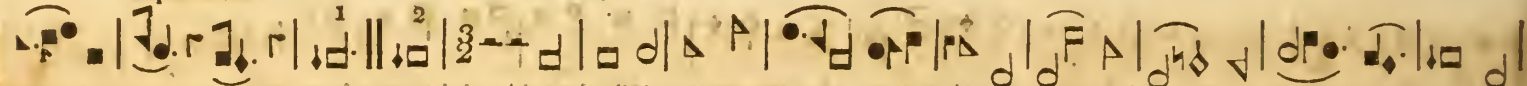


Plung'd in a gulph of dark despair, We wretched, wretched sin-ners lay, With-out one cheer-ful beam of hope, Or

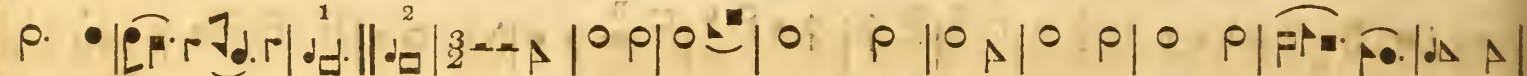
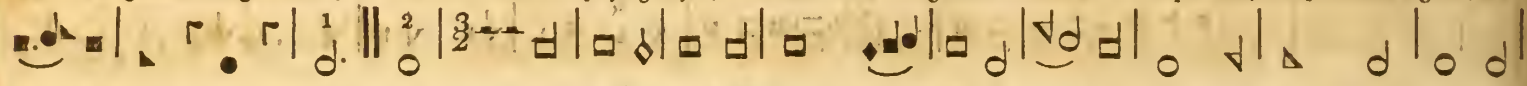


Repeat Loud.

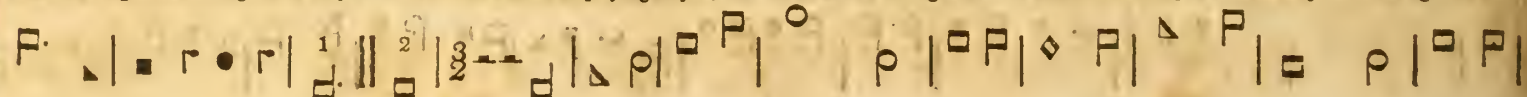
Moderate. Soft.

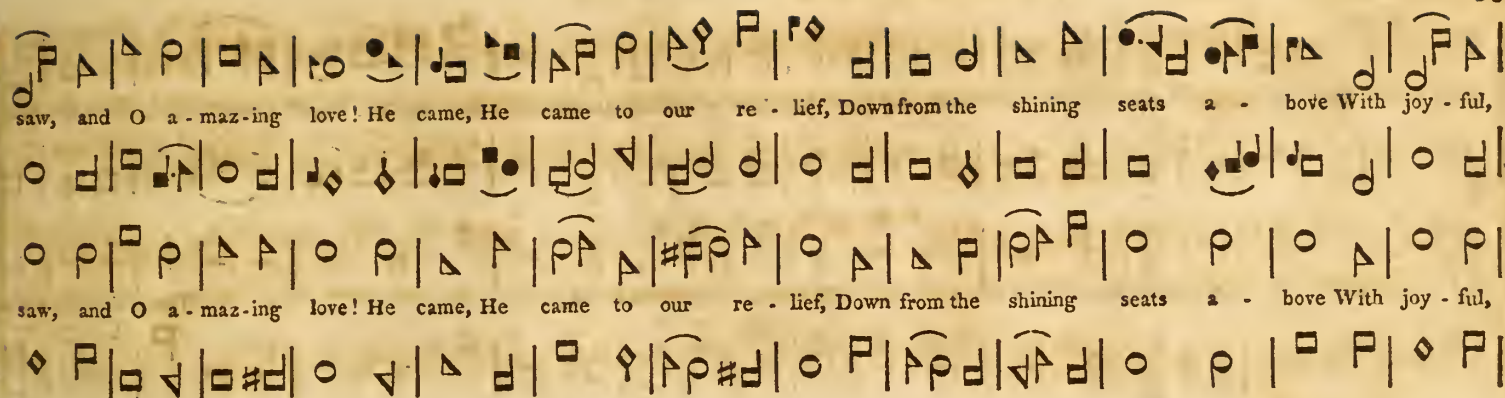


spark of glimm-ring day. With pitying eyes, the Prince of grace Be-held our help-less, help-less grief; He



spark of glimm-ring day. With pitying eyes, the Prince of grace Be-held our help-less, help-less grief; He



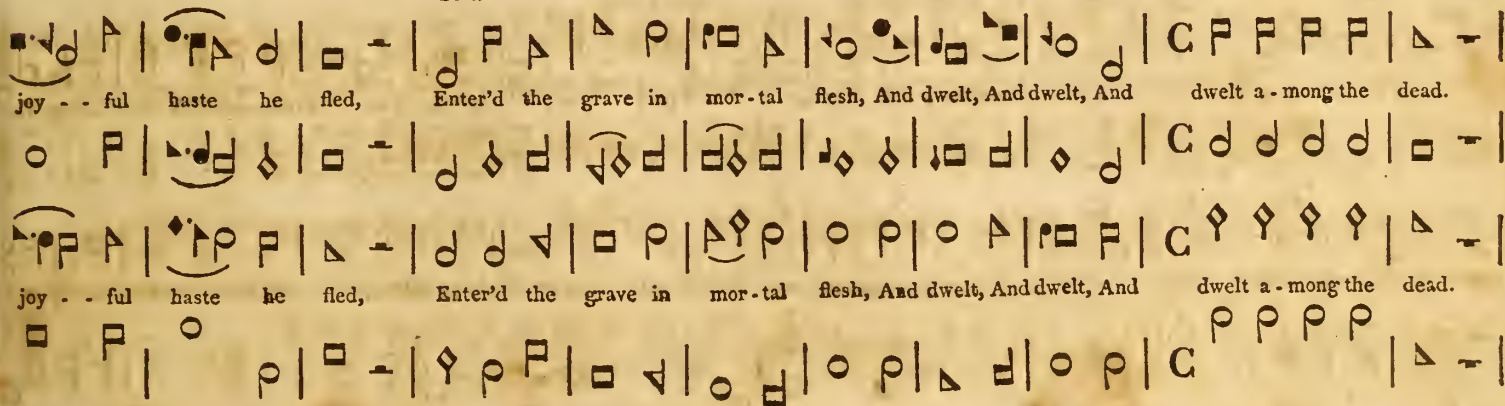


saw, and O a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,

saw, and O a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,

Soft.

Slow.



joy - - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt a - mong the dead.

joy - - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt a - mong the dead.

54 Lively and Loud.

Oh! Oh! for this love, let rocks and hills Their lasting silence break, Their last-ing si-lence break, Their silence break.

Oh! Oh! for this love, Their lasting silence break, Their silence break.

Moderate. Soft.

Repeat loud.

Lively.

And all harmonious hu-man tongues The Saviour's praises speak. Oh! Oh! for this love, let rocks and hills Their lasting silence

And all harmonious hu-man tongues The Saviour's praises speak. Oh! Oh! for this love, Their lasting silence

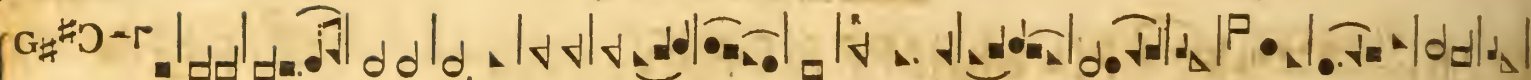
break, Their lasting silence break, Their silence break. Angels! as - sist our might - y joys, Strike all your harps, your harps of gold; But

break, Their silence break. Angels! as - sist our might - y joys, Strike all your harps, your harps of gold; But

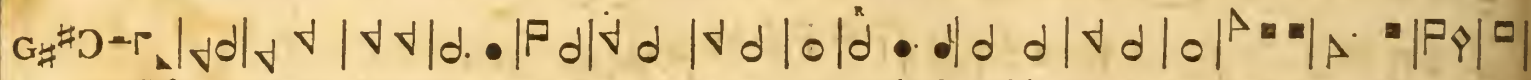
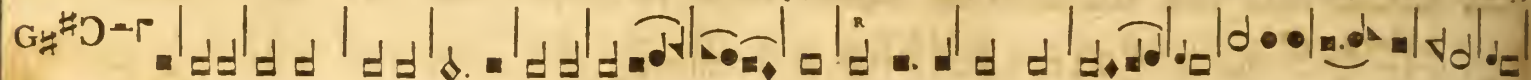
when you raise your high - est notes, your highest notes, His love, His love, His love can ne'er be told, His love can ne'er be told.

when you raise your high - est notes, your highest notes, His love, His love. His love can ne'er be told, His love can ne'er be told.

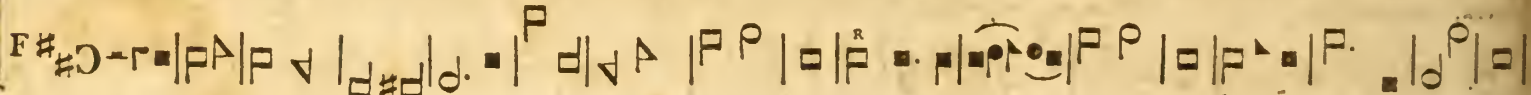
when you raise your high - est notes, your highest notes, His love, His love. His love can ne'er be told, His love can ne'er be told.



Before Je-hovah's awful throne, Ye nations, bow with sa-cred joy; Know that the Lord is God a-lone; He can create, and he destroy,

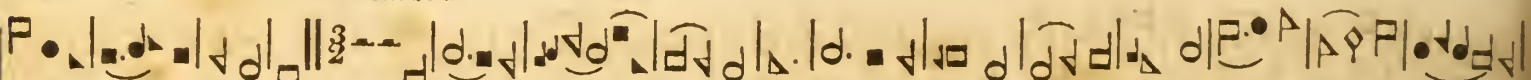


Before Je-hovah's awful throne, Ye nations, bow with sa-cred joy; Know that the Lord is God a-lone; He can create, and he destroy,

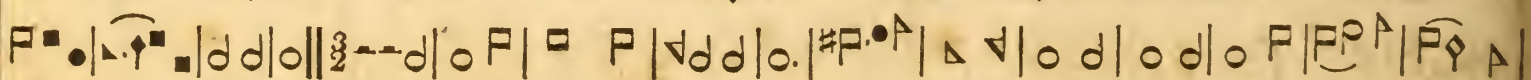
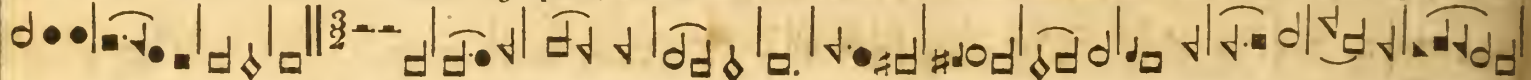


Loud.

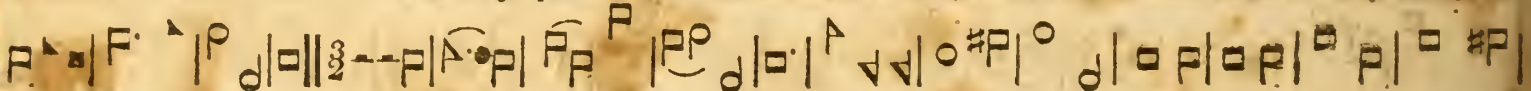
Cheerful. Soft.



he can create, and he destroy. His sov'reign power, without our aid, Made us of clay, and form'd us men; And when, like wand'ring sheep, we



he can create, and he destroy. His sov'reign power, without our aid, Made us of clay, and form'd us men; And when, like wand'ring sheep, we



stray'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

stray'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

stray'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

stray'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

all our mor-tal frame; What lasting honors shall we rear, Al - mighty Ma-ker to thy name, Al - mighty Ma-ker to thy name!

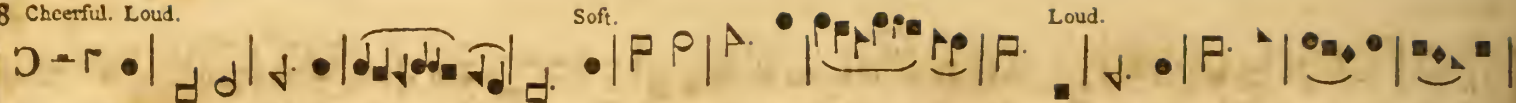
all our mor-tal frame; What lasting honors shall we rear, Al - mighty Ma-ker to thy name, Al - mighty Ma-ker to thy name!

all our mor-tal frame; What lasting honors shall we rear, Al - mighty Ma-ker to thy name, Al - mighty Ma-ker to thy name!

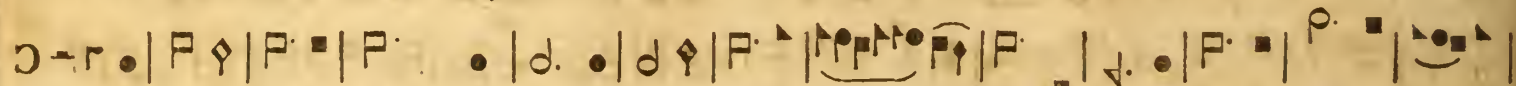
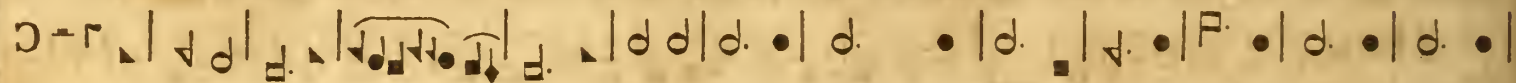
all our mor-tal frame; What lasting honors shall we rear, Al - mighty Ma-ker to thy name, Al - mighty Ma-ker to thy name!

Soft.

Loud.



We'll croud thy gates with thank - - ful songs, High as the heavens our voice - - es raise; And earth, and earth, with her ten thousand,



We'll croud thy gates with thank - - ful songs, High as the heavens our voice - - es raise; And earth, and earth, with her ten thousand,

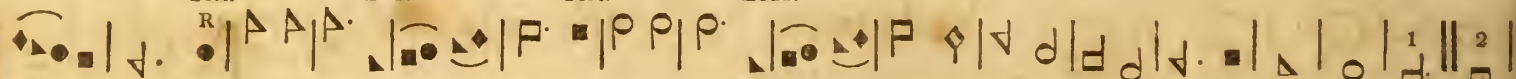


Soft.

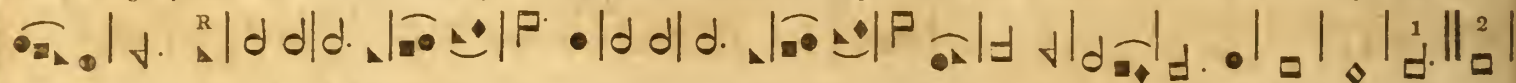
Loud.

Soft.

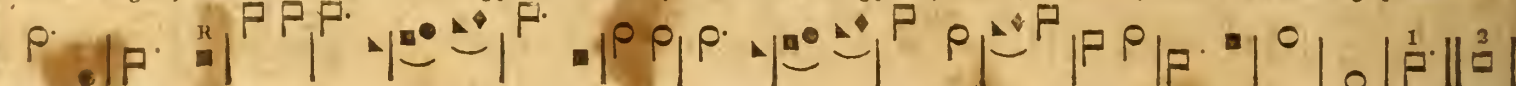
Loud.



thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill, thy courts with sound - ing praise.



thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill, thy courts with sound - ing praise.



Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When roll - ing

Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When roll - ing

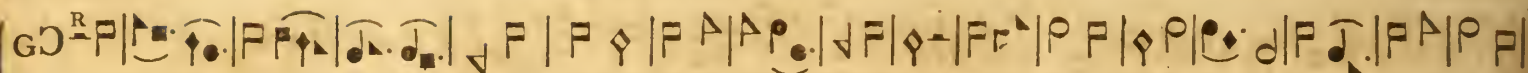
Soft.

Loud.

years shall cease to move, shall cease to move, When roll - ing years shall cease to move, When roll - - - ing years shall cease to move.

years shall cease to move. shall cease to move, When roll - ing years shall cease to move, When roll - - - ing years shall cease to move.

LIVERPOOL.



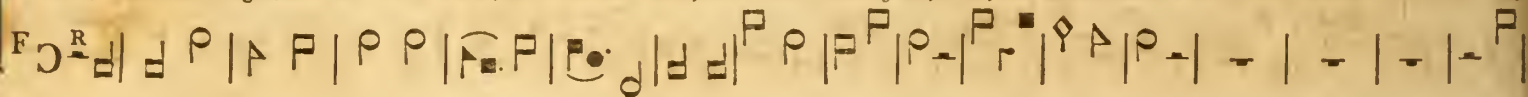
Je - ho - vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth In his just govern-ment rejoice; all,



Let all the Isles with sac - red mirth, with sacred mirth, Let all the Isles rejoice, all, with sacred mirth, In his applause u-nite their voice, all,



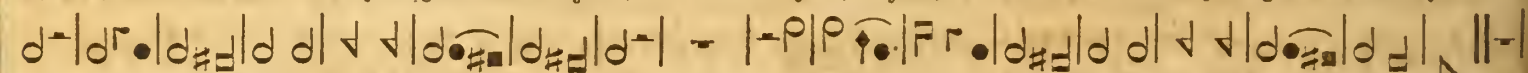
Je - ho - vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth all,



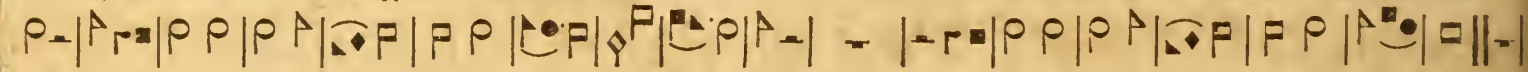
Repeat by the words set between the Counter and Tenor.



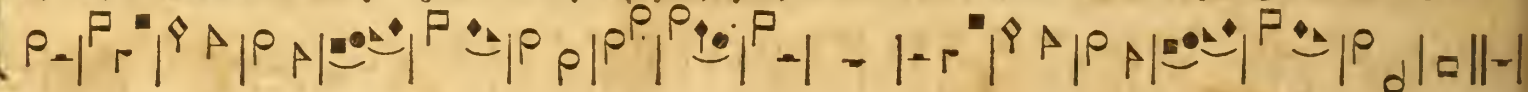
all, all, let all the earth In his just gov-ern-ment rejoice; rejoice, rejoice, let all the earth In his just gov-ern-ment re - joice;



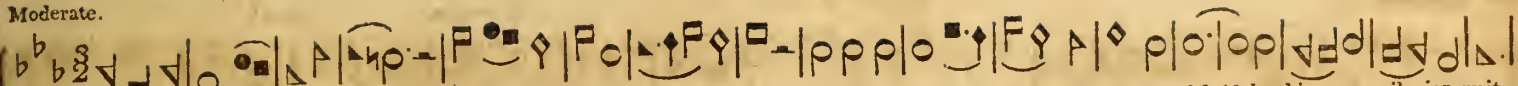
all, all, with sacred mirth, In his applause u - nite their voice. Let all the Isles In his applause u - nite their voice.

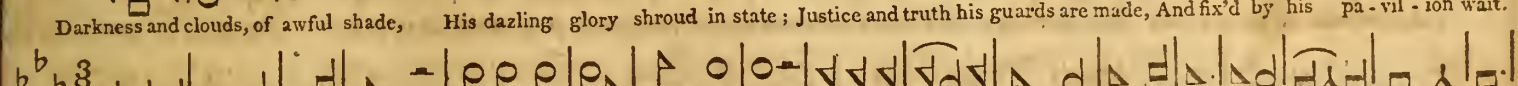


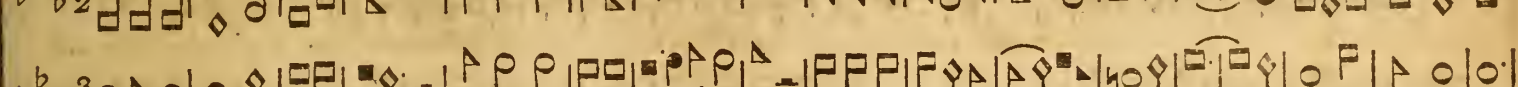
all, all, let all the earth In his just gov-ern-ment rejoice; rejoice, rejoice, let all the earth In his just gov-ern-ment re - joice;

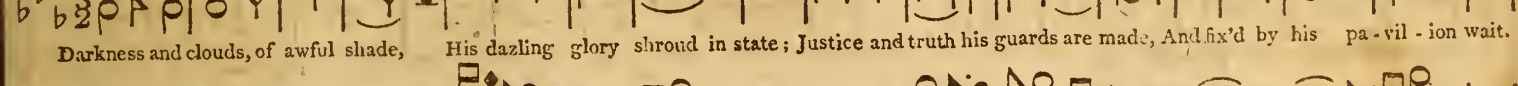


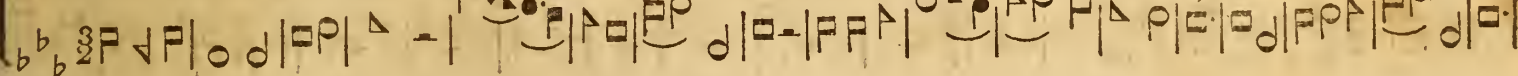
Moderate.


 Darkness and clouds, of awful shade, His dazling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa-vil-ion wait.

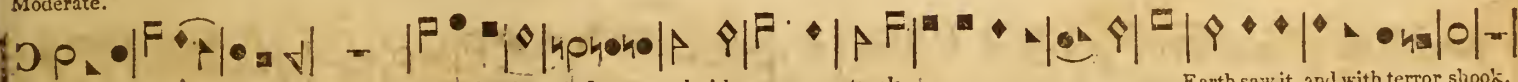


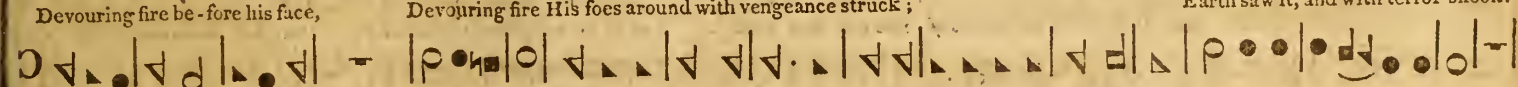

 Darkness and clouds, of awful shade, His dazling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa-vil-ion wait.




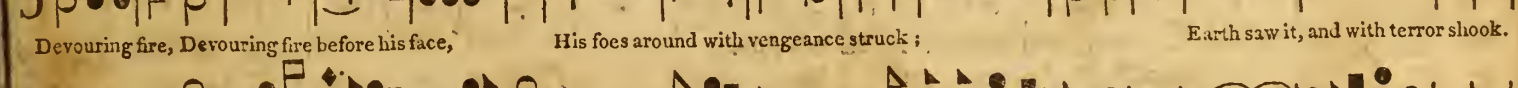


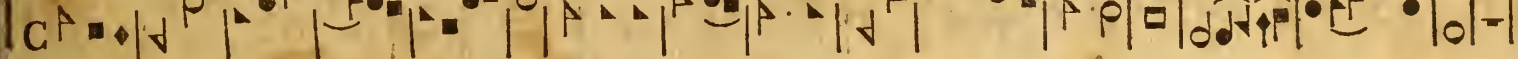
Moderate.


 Devouring fire be-fore his face, Devouring fire His foes around with vengeance struck; Earth saw it, and with terror shook.



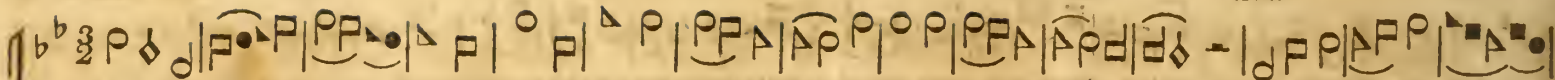

 Devouring fire His lightning set the world on blaze,


 Devouring fire, Devouring fire before his face, His foes around with vengeance struck; Earth saw it, and with terror shook.

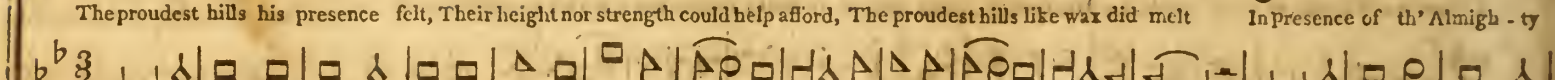


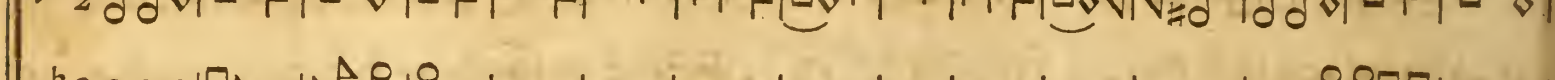
Decrease.

Loud.

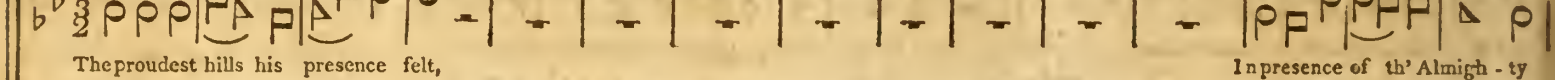


 The proudest hills his presence felt, Their height nor strength could help afford, The proudest hills like wax did melt In presence of th' Almigh - ty

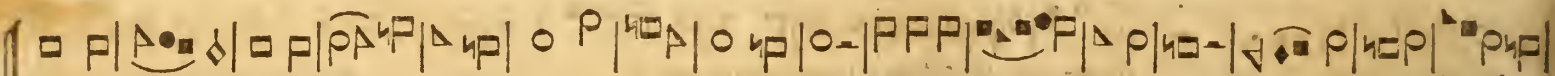




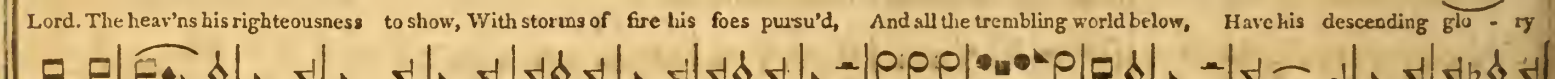
 The proudest hills his presence felt, In presence of th' Almigh - ty

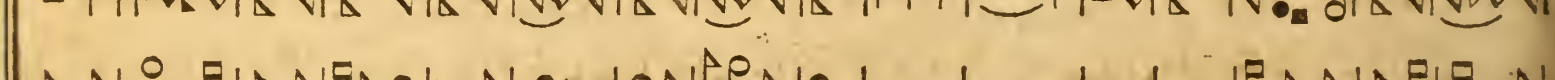


Soft.

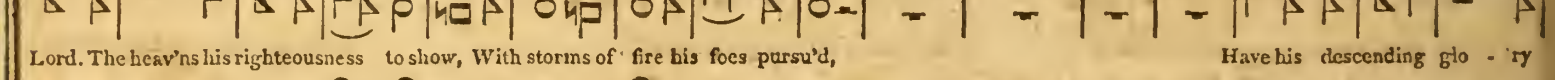


 Lord. The heav'ns his righteousness to show, With storms of fire his foes pursu'd, And all the trembling world below, Have his descending glo - ry





 Lord. The heav'ns his righteousness to show, With storms of fire his foes pursu'd, Have his descending glo - ry



view'd.

And Judah's daughters were o'erjoy'd; Because thy righteous judgments, Lord, Have pagan pride and power de-stry'd.

view'd.

Glad Sion of thy triumph heard,

Because thy righteous judgments, Lord, Have pagan pride and power de-stry'd.

Lively.

Rejoice, ye righteous in the Lord; Memo-rials of his ho - li - ness, Deep in your faithful breasts record, And with your thankful tongues confess.

Rejoice, ye righteous in the Lord; Memo-rials of his ho - li - ness, Deep in your faithful breasts record, And with your thankful tongues confess.

EASTER.

He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies; A

He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies; A

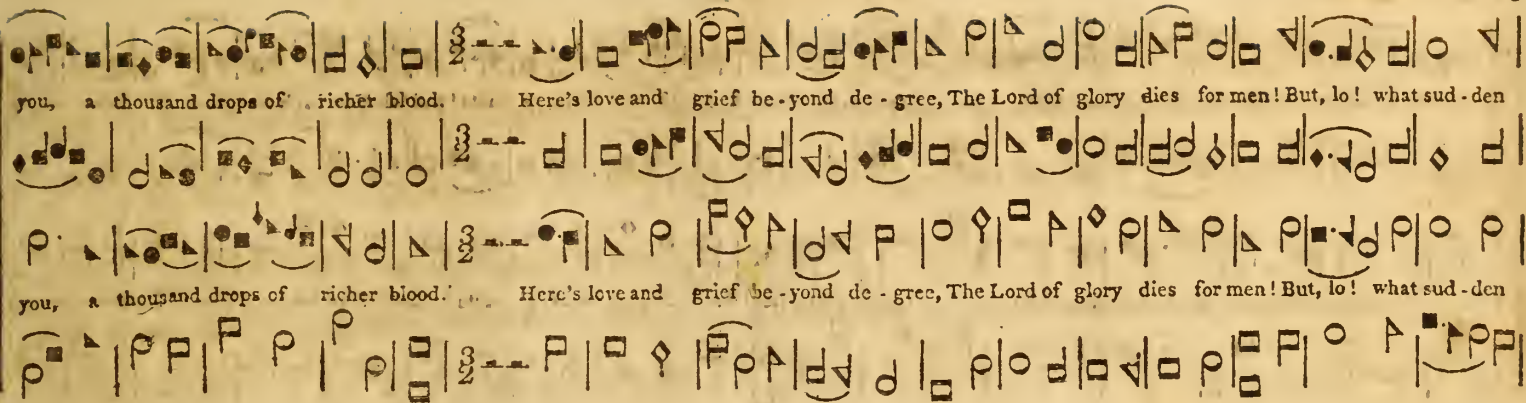
Moderate. Soft.

Loud. Soft.

Loud. Soft.

sudden trem - bling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops for

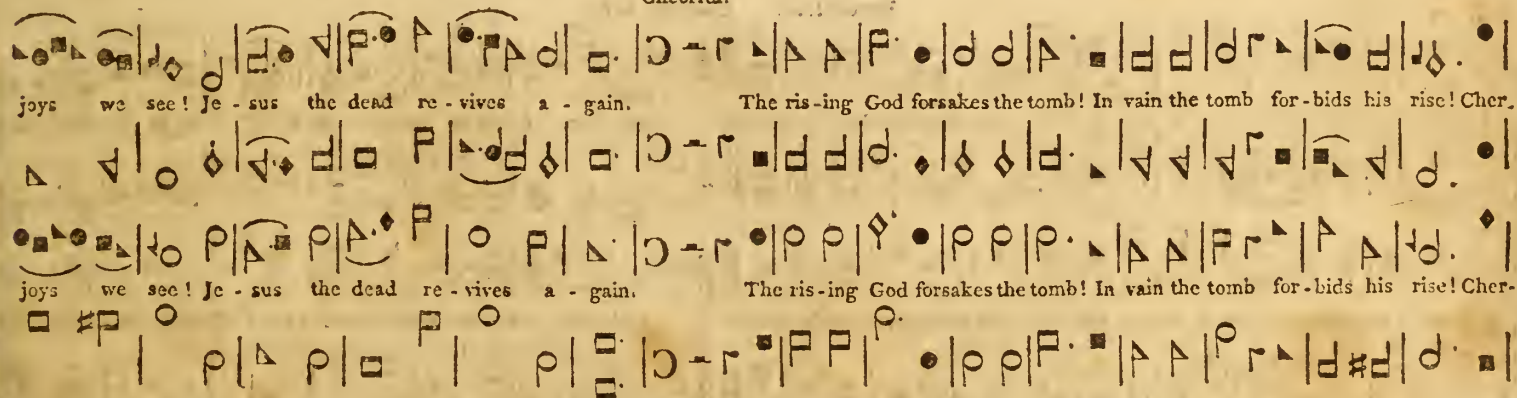
sudden trem - bling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops for



you, a thousand drops of richer blood. Here's love and grief be-yond de-gree, The Lord of glory dies for men! But, lo! what sud-den

you, a thousand drops of richer blood. Here's love and grief be-yond de-gree, The Lord of glory dies for men! But, lo! what sud-den

Cheerful.



joys we see! Je-sus the dead re-vives a-gain. The ris-ing God forsakes the tomb! In vain the tomb for-bids his rise! Cher.

joys we see! Je-sus the dead re-vives a-gain. The ris-ing God forsakes the tomb! In vain the tomb for-bids his rise! Cher.

Soft.

ub-ic le - gions guard him home, And shout him wel - come to the skies! Break off your tears, ye saints! and tell How high our great De-liv'rer reigns.

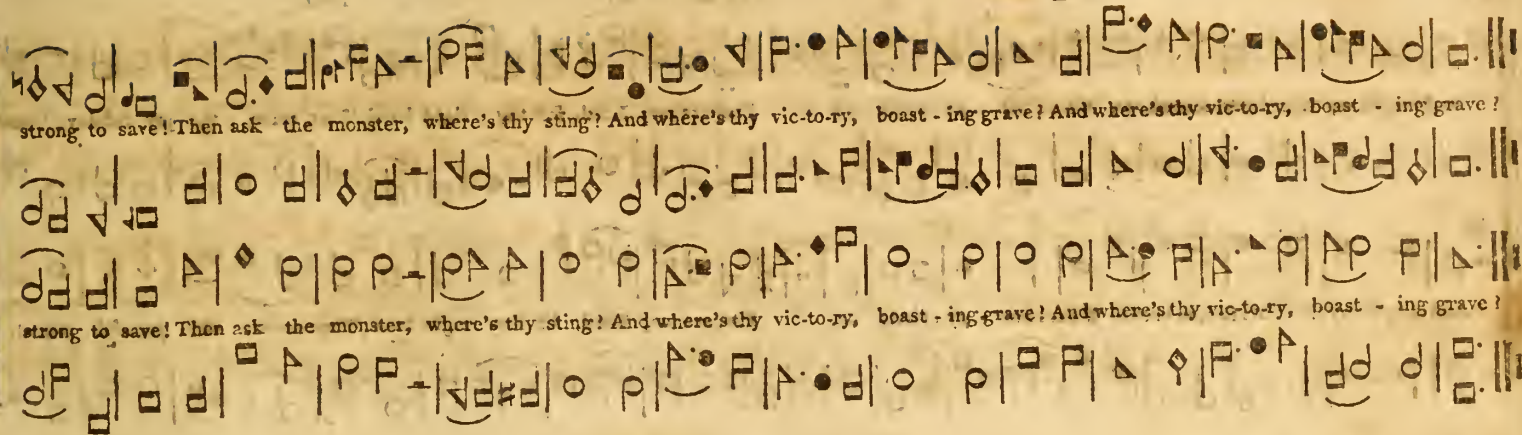
ub-ic le - gions guard him home, And shout him wel - come to the skies! Break off your tears, ye saints! and tell How high our great De-liv'rer reigns.

Repeat loud. Cheerful. Soft.

R Sing how he spoil'd the host of hell, And led the mon-ster death in chains. Say, Live for-ev-er, wond'-rous King! Born to re-deem, and

R Sing how he spoil'd the host of hell, And led the mon-ster death in chains. Say, Live for-ev-er, wond'-rous King! Born to re-deem, and

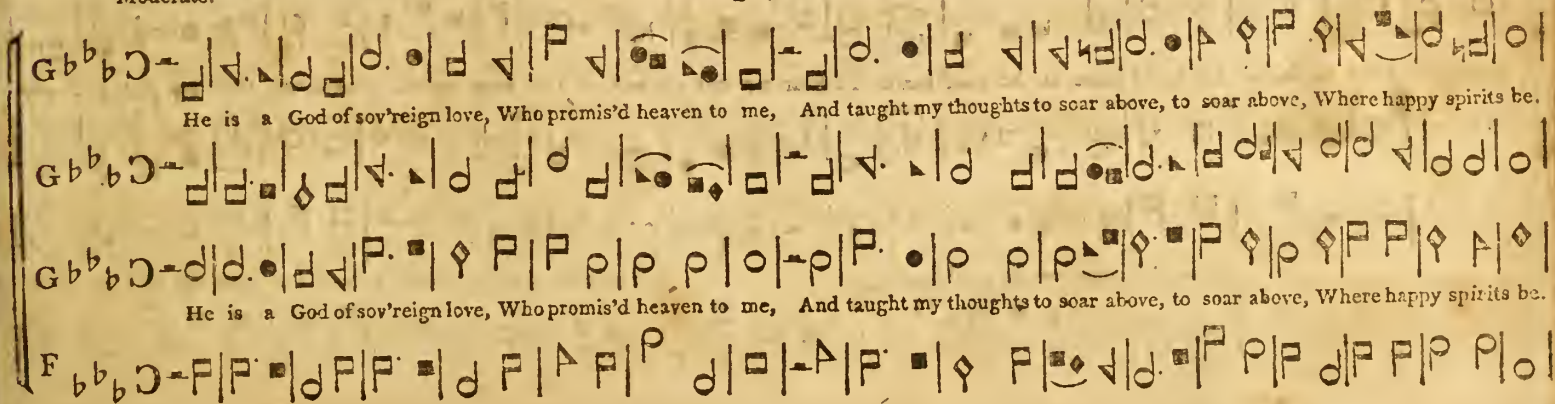
R Sing how he spoil'd the host of hell, And led the mon-ster death in chains. Say, Live for-ev-er, wond'-rous King! Born to re-deem, and



strong to save! Then ask the monster, where's thy sting? And where's thy vic-to-ry, boast - ing grave? And where's thy vic-to-ry, boast - ing grave?

Moderate.

PARIS.

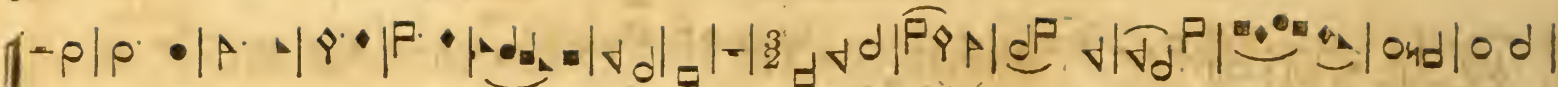


He is a God of sov'reign love, Who promis'd heaven to me, And taught my thoughts to soar above, to soar above, Where happy spirits be.

He is a God of sov'reign love, Who promis'd heaven to me, And taught my thoughts to soar above, to soar above, Where happy spirits be.

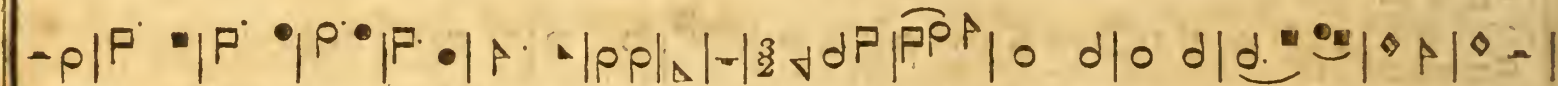
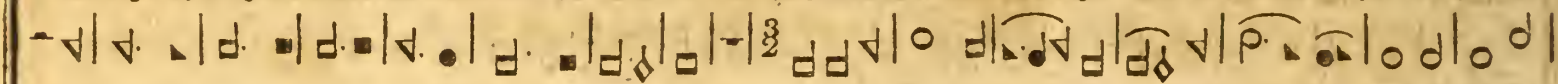
Moderate and soft.

Loud.



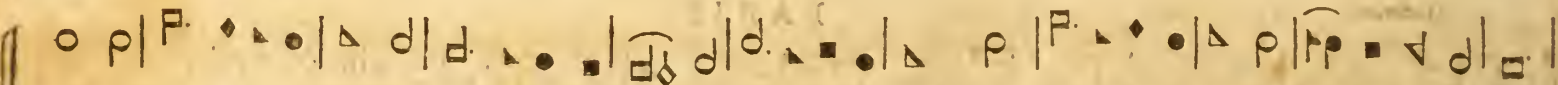
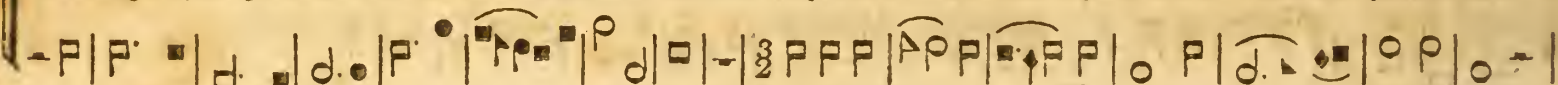
And taught my thoughts to soar above, Where hap - py spirits be.

Prepare me, Lord, for thy right hand, Then come the joy - ful day: Come,

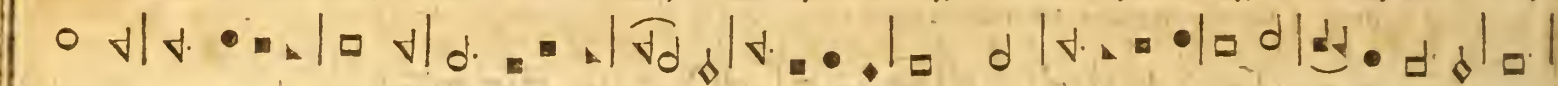


And taught my thoughts to soar above, Where hap - py spirits be.

Prepare me, Lord, for thy right hand, Then come the joy - ful day:



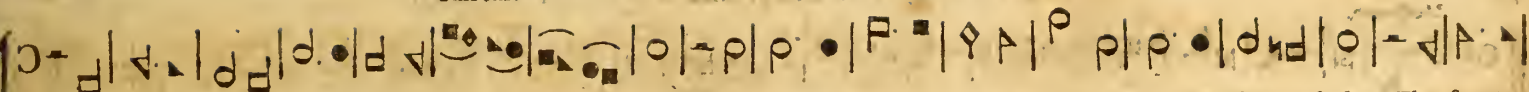
death, and some ce - lestial band, and some ce - les - tial band, To bear my soul a - way, To bear my soul a - way, To bear my soul a - way.



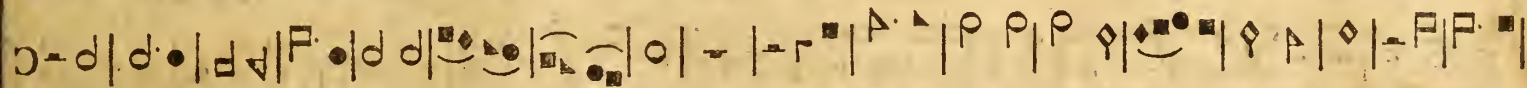
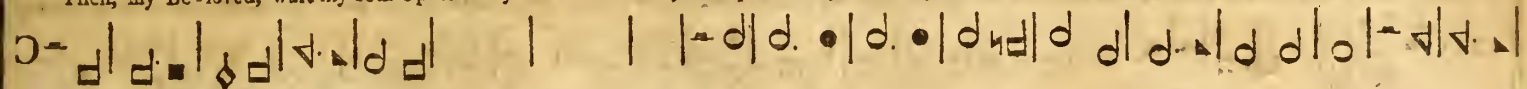
Come, death, and some ce - les - tial band,

To bear my soul a - way, my soul a - way, To bear my soul a - way

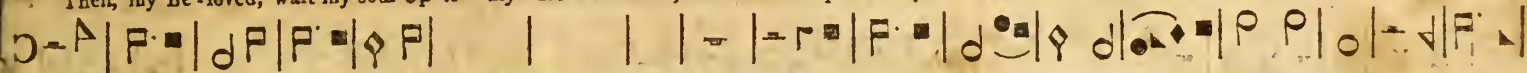




Then, my Be-loved, waft my soul Up to thy blest a - bode, Up to thy blest, thy blest a - bode, Up to thy blest a - bode; That face to

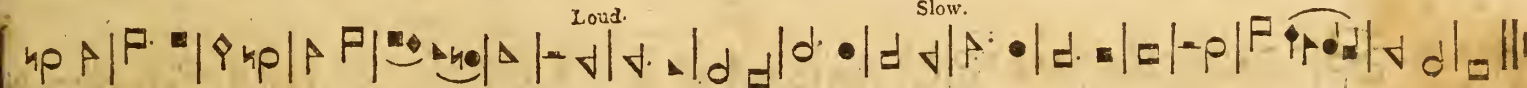


Then, my Be-loved, waft my soul Up to thy blest a - bode, Up to thy blest a - bode, Up to thy blest a - bode; That face to

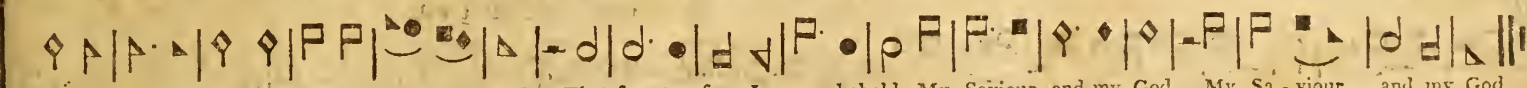
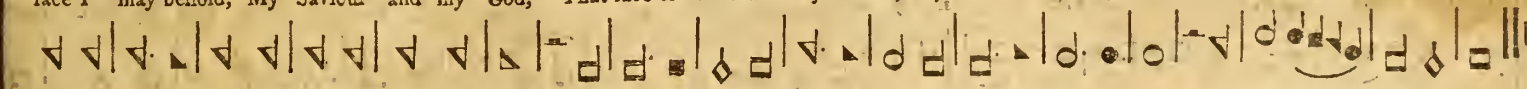


Loud.

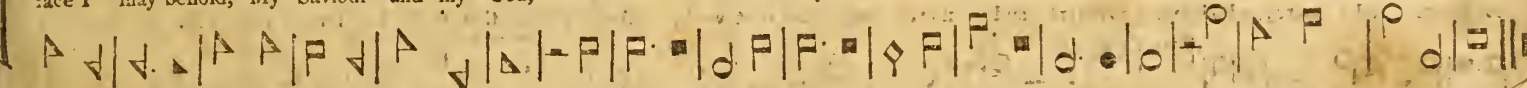
Slow.



face I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.

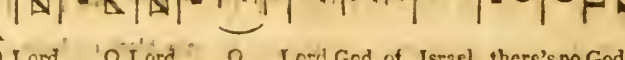


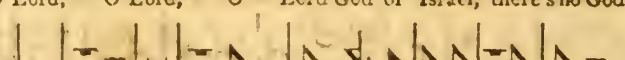
face I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.





I. KINGS, VIII Chap. and PSALM CXXXII.

Moderate.

G^bC- 
 O Lord, O Lord, O Lord God of Israel, there's no God like Thee, in heaven a - bove, or on the earth be - neath, who keepest

G^bC- 

G^bC = 
 O Lord, O Lord God of Israel, there's no God like Thee, in heaven a - bove, or on the earth be - neath, who keepest

F^bC = 

cove-
nant and mercy, who keepest covenant and mercy with those that walk
be-fore Thee with all their heart

that walk, that walk

cove-
nant and mercy, who keepest covenant and mercy with those that walk, that walk, that walk be-fore Thee with all their heart.

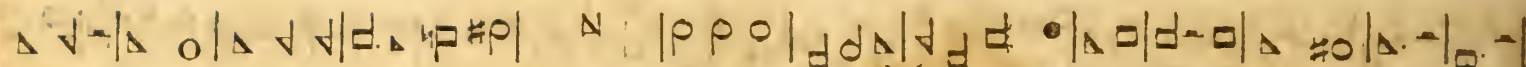
A - rise, a - rise, O Lord, in - to thy rest - ing place ; Thou, and the ark of thy strength, Thou, and the ark of thy strength.

Let thy priests, O Lord, be clothed with righteousness ; and let thy saints sing with joy ful - ness.

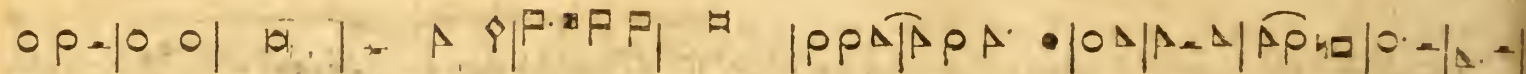
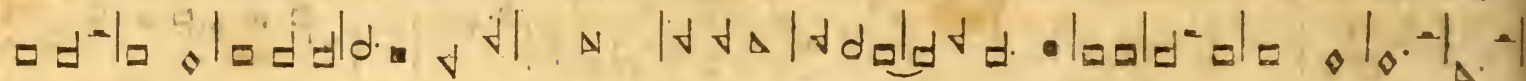
Moderate.

But will God in - deed dwell on earth ? Be - hold, the heaven, and the heaven of heavens can - not contain Thee ! Yet have respect to the prayer of thy

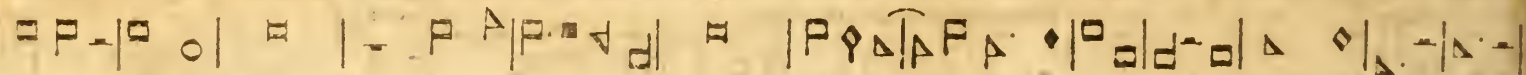
But will God in - deed dwell on earth ? Be - hold the heaven of heavens can - not contain Thee ! Yet have respect to the prayer of thy



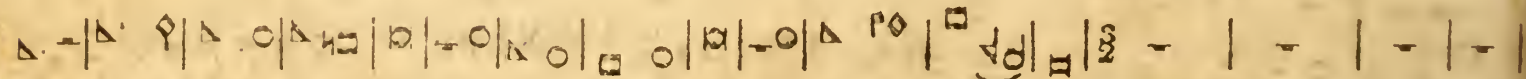
servant, That thine eyes may be op-en day and night, day and night to the prayer, the prayer of thy people. O Lord, my God, hear,



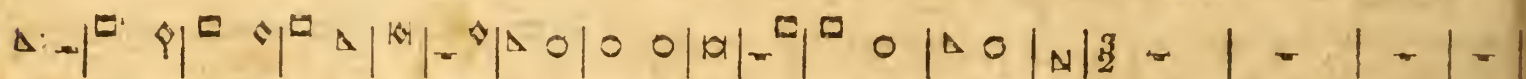
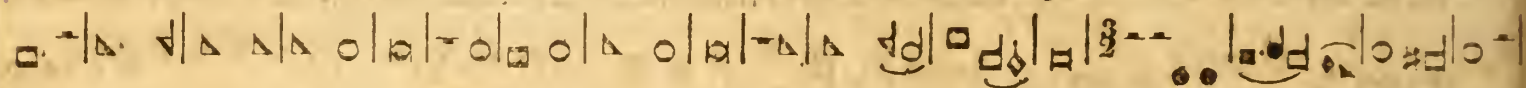
servant, That thine eyes may be op-en day and night, to the prayer, the prayer of thy people. O Lord, my God, hear,



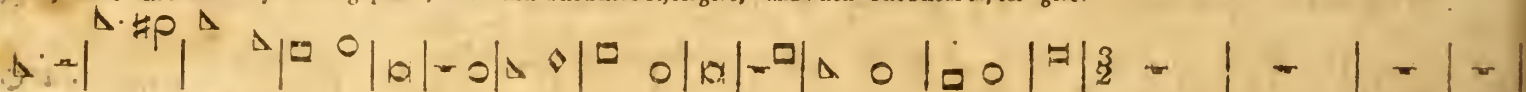
Moderate. Affectionately.



hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st, for-give. For thy ser-vant David's sake,



hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st, for-give.



turn not a - way, turn not a - way the face of thine an - oint - - ed.

For the Lord hath chosen Zion, For the Lord hath chosen Zion, to

here will I dwell.

be a habi - ta - tion for himself.

This shall be my rest for - - ev - er;

This shall be my rest for - ev - er; here will I dwell.

This shall be my rest for - - ev - er; This shall be my rest for - - ev - er, forever; here will I dwell.

Soft.

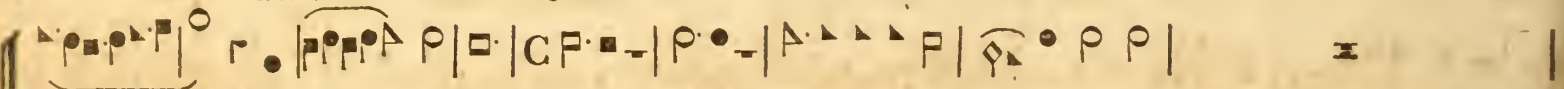


I will deck her priests with health, I will deck her priests with health, with health; and her saints shall rejoice, rejoice, re-

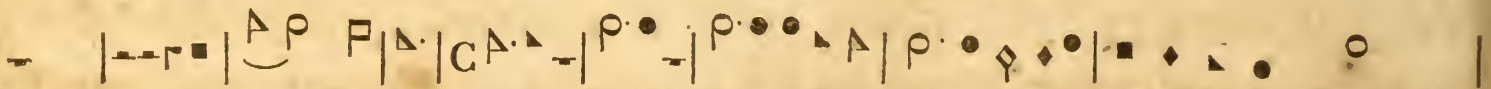


Loud.

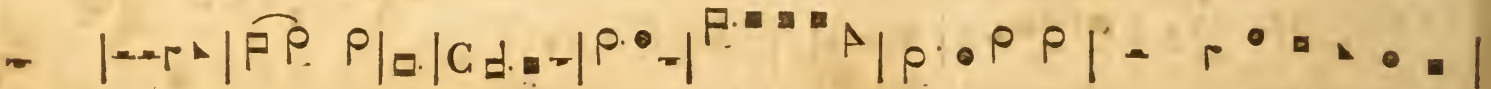
Cheerful.



joice, re-joyce and sing. Blessed, blessed, blessed be the Lord God of Israel from



re-joyce and sing. Blessed, blessed, blessed be the Lord God of Israel, from this time forth for . . . e . . .



from this time forth for-

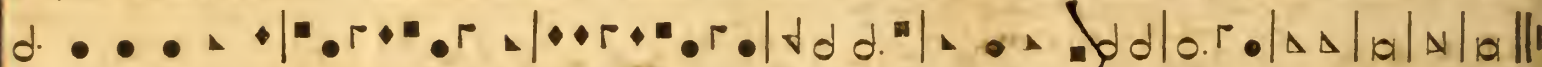
from this time forth for - ev - er, from this time forth forever, for - ever, from this time forth for - ever, for - ev - er - more, from
 this time forth for - ev - - er, for - ev - - er, forever, from this time forth for - ever, for - ever,
 - er, for ev - er, forever, forever, forever, from this time forth for - - - ev - - er, for - ever, for - ev - er - more,
 ev - er for - ever, for - ever from this time forth for - ev - - er, from this time forth for - ever,

this time forth forever, from this time forth forever, for - ev - - - - - er, forev - er - - more, forev - er -
 for - ev - - - - - er, for - ev - er, forever, for - ev - er more from this time forth forever,
 from this time forth forever, for - - - - - ever, for - ev - er more, from this time forth forever

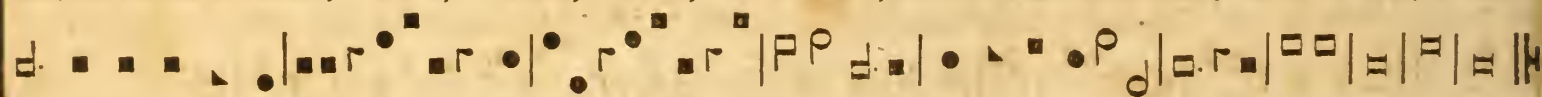
Slow.



more, from this time forth forever, forever, forever, forever, for - ever - more, from this time forth forever - more, for - ev - er - more, A - men.



more, from this time forth forever, forever, forever, forever, for - ever - more, from this time forth forever - more, for - ev - er - more, A - men.



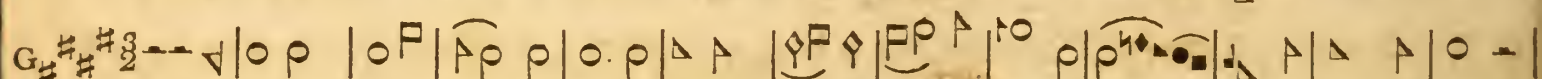
Moderate.

DENBIGH.

Soft.

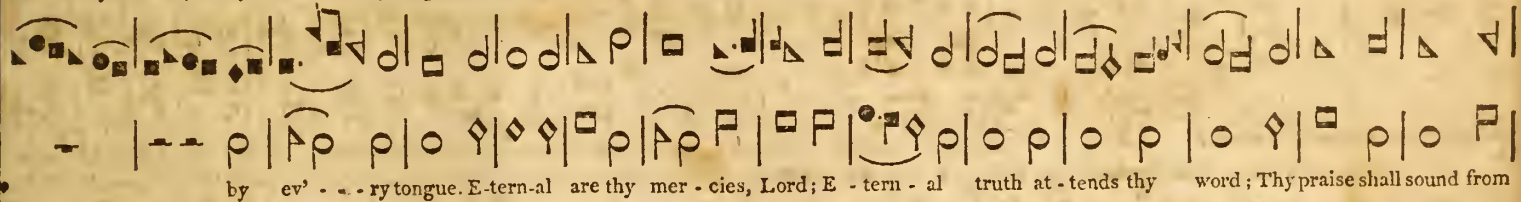
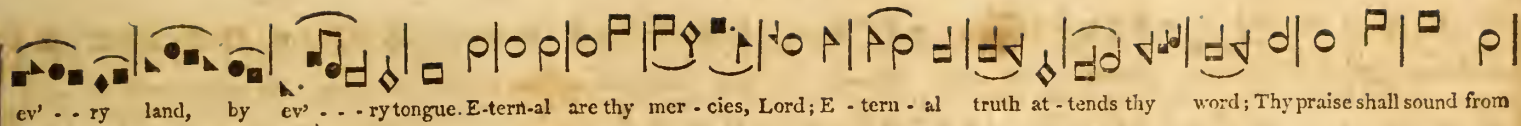


From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung Thro'



From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung

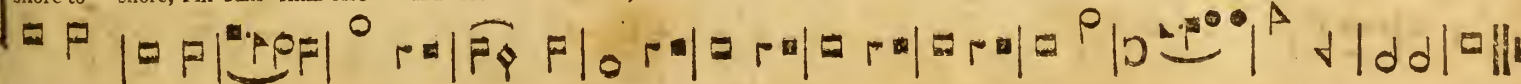
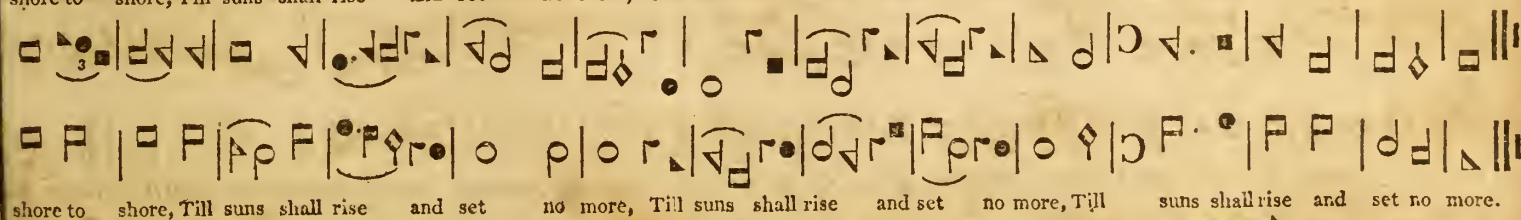
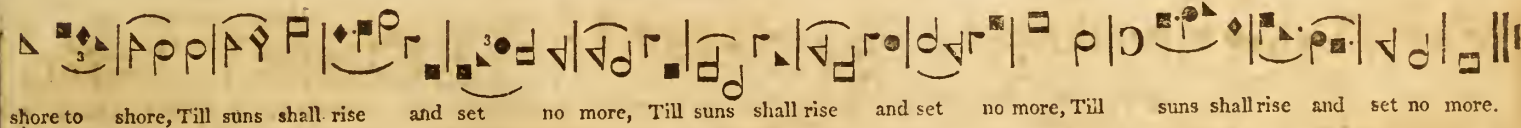




Soft.

Slow and loud.

Soft. Loud. Moderate.



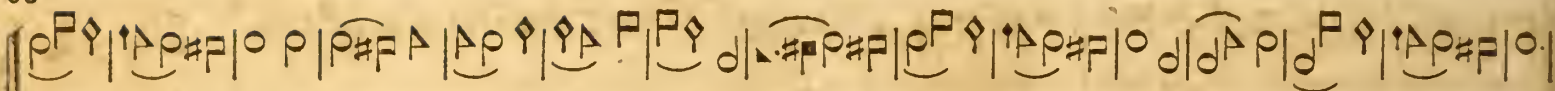
angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting

angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting

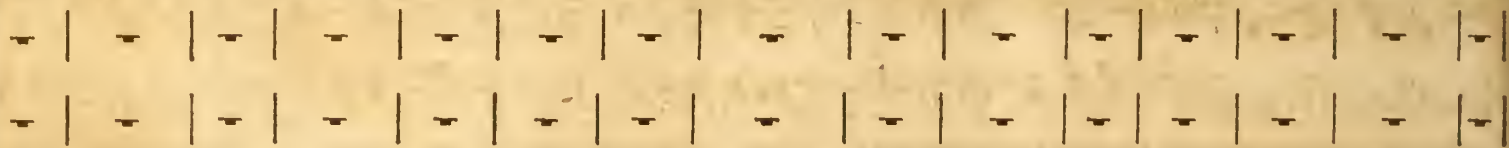
Moderate and Soft.

doors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - dient scene, He claims these mansions as his right, Re - ceive the

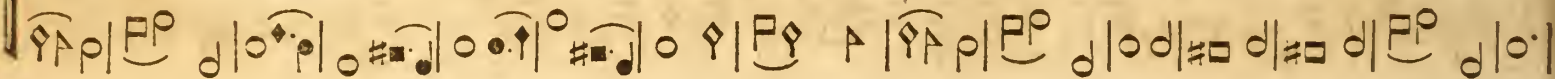
doors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - dient scene, He claims these mansions as his right, Re - ceive the



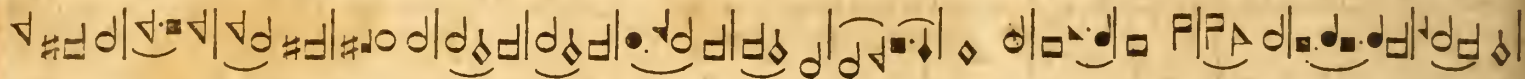
King of glo - ry in, He claims these mansions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in.



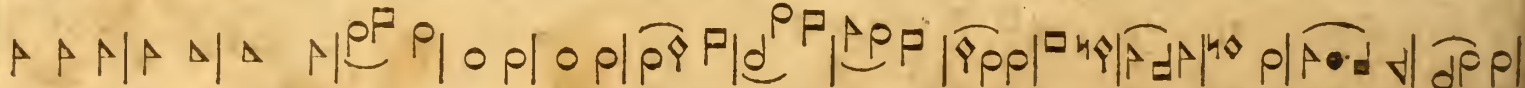
King of glo - ry in, He claims these mansions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in.

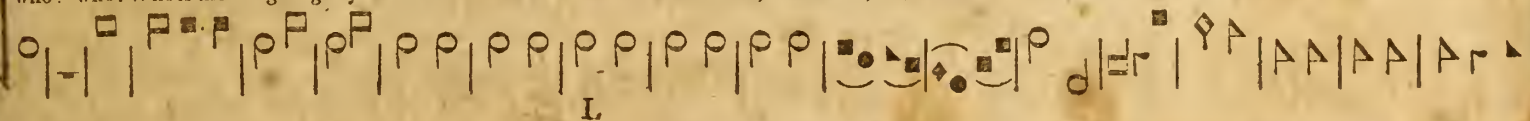
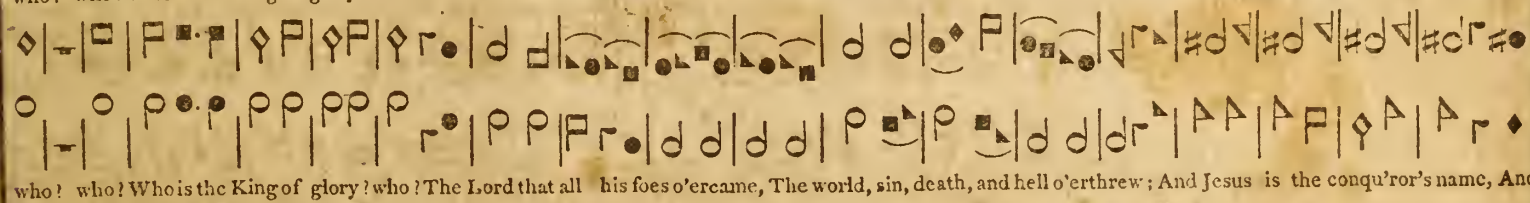
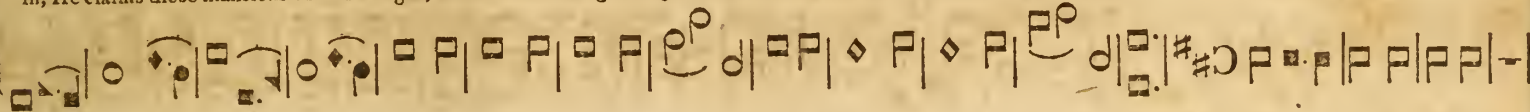
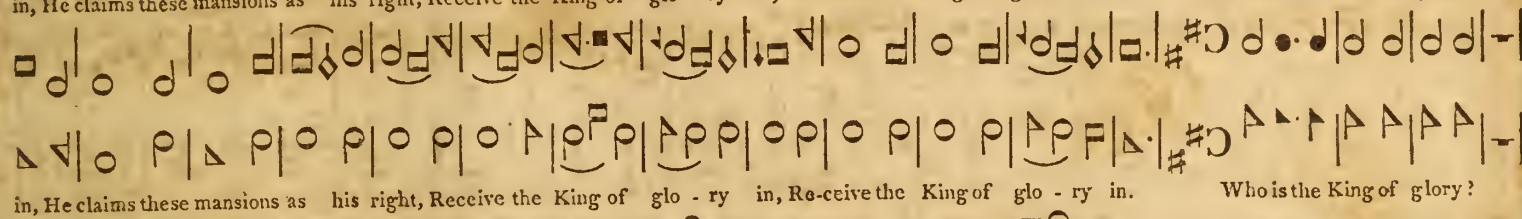
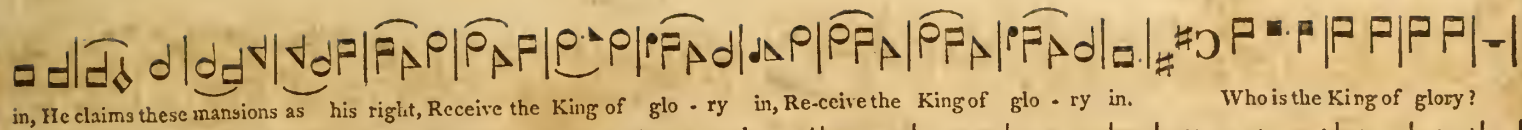


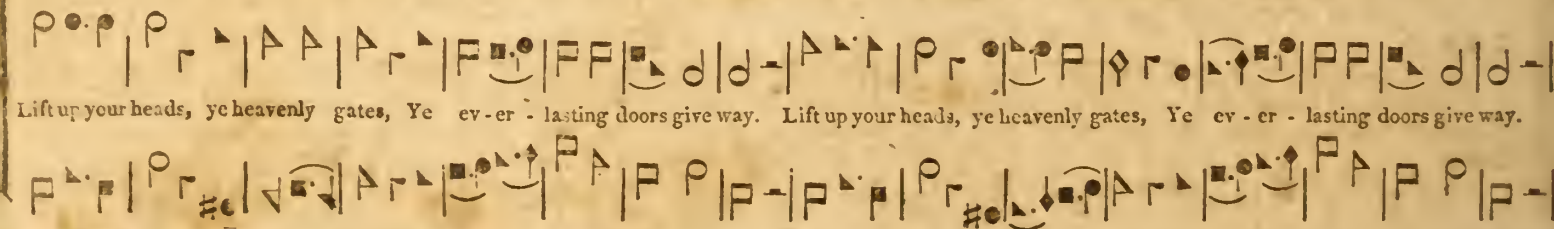
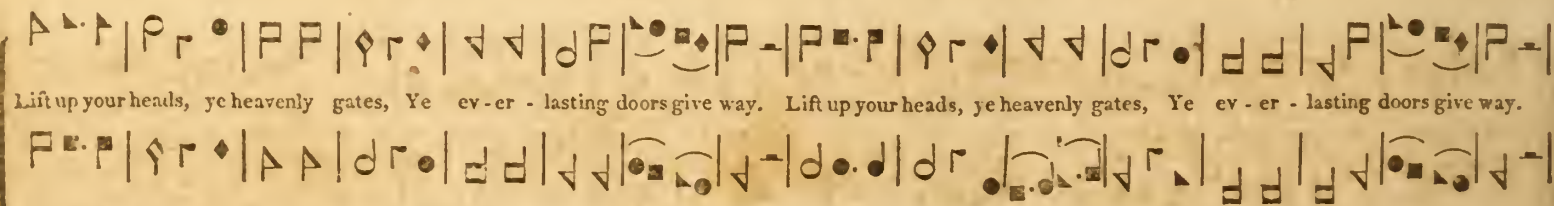
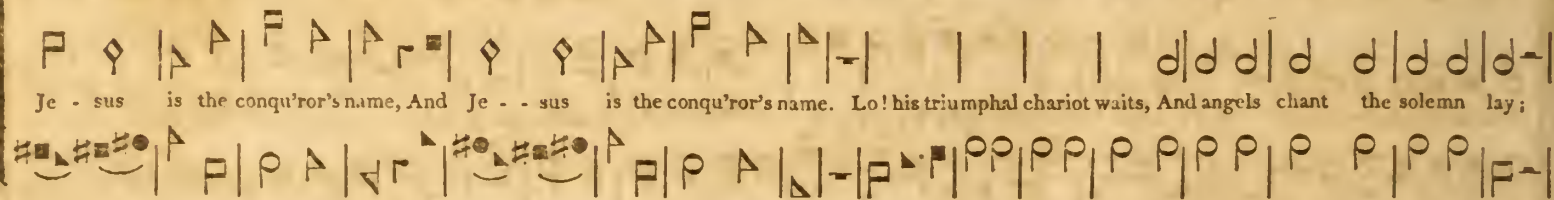
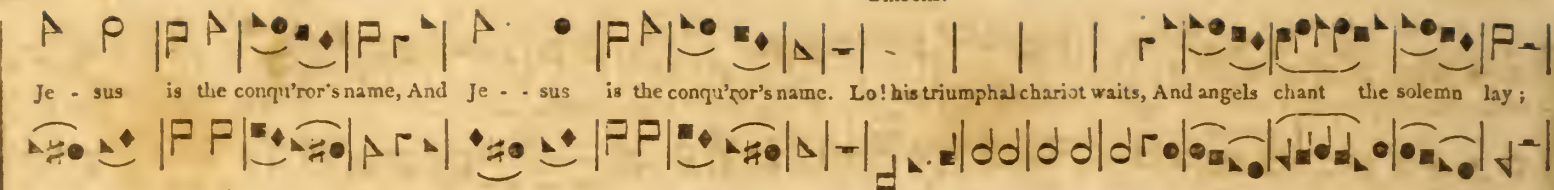
Loose all your bars of mas - sy light, And wide unfold the ra - dient scene, He claims these mansions as his right, Receive the King of glo - ry

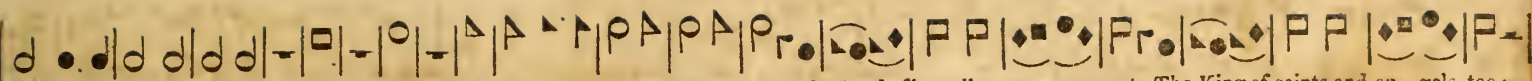


Loose all your bars of mas - sy light, And wide unfold the ra - dient scene, He claims these mansions as his right, Receive the King of glo - ry

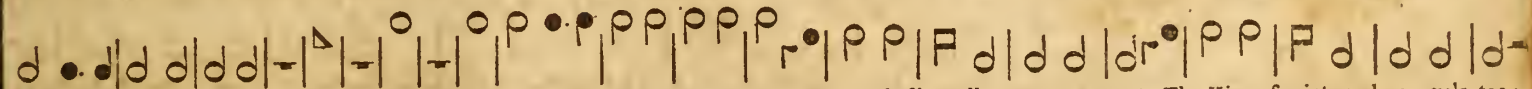
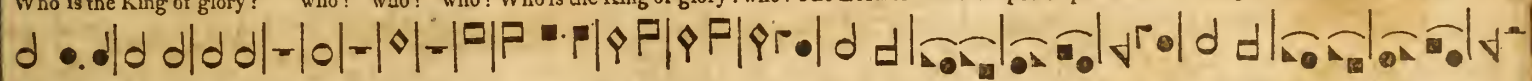




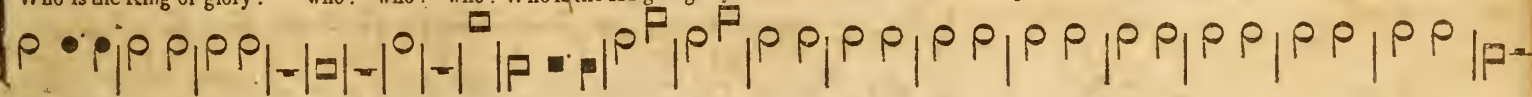




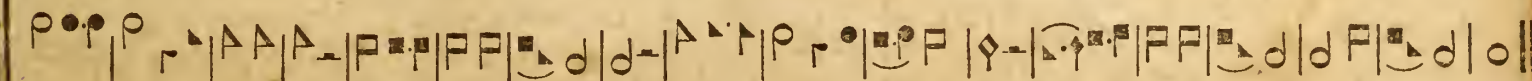
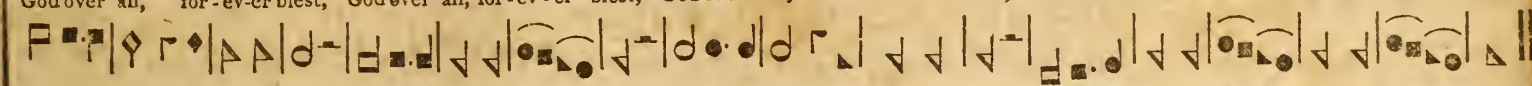
Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of boundless power possess; The King of saints and an - gels too;



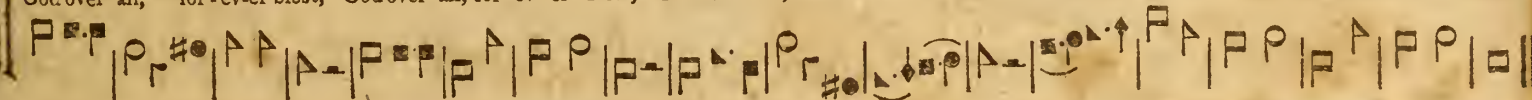
Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of boundless power possess; The King of saints and an - gels too;



God over all, for-ev-er blest, God over all, for-ev-er blest, God over all, for-ev-er blest, God o-ver all, for-ev-er blest, for-ev-er blest.



God over all, for-ev-er blest, God over all, for-ev-er blest, God over all, for-ev-er blest, God o-ver all, for-ev-er blest, for-ev-er blest.

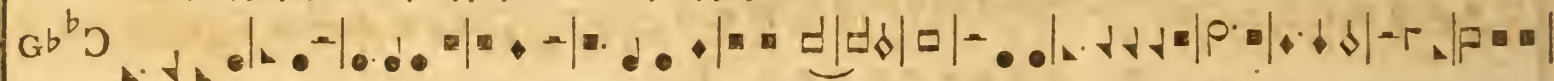


AN THE M. ISAIAH and LUKE.

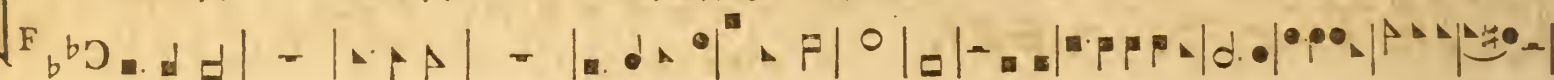
Moderate. Affectionately.



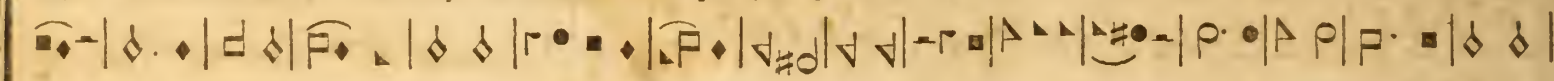
Comfort ye my people, comfort ye my people, comfort ye my people, saith your God. Speak ye comfortably un-to Je-ru-salem, and cry unto



Comfort ye, comfort ye, comfort ye my people, saith your God. Speak ye comfortably un-to Jerusalem, and cry unto her



her, that her warfare is accomplished that her in-i-quity is pard'ned, and cry unto her, that her warfare is accomplished,



that her warfare, her warfare is accomplished, that her in-i-quity is pard'ned, and cry unto her, that her warfare, her warfare is accomplished,



that her in - i - - quit - y is pard'ned. And the glo - ry of the Lord shall be re-veal'd, and all flesh shall see it to-gether, and

that her in - i - - quit - y is pard'ned. And the glo - ry of the Lord, the glory of the Lord shall be re-veal'd, and all flesh shall see it to-gether, and

that her in - i - - quit - y is pard'ned. And the glo - ry of the Lord, the glory of the Lord shall be re-veal'd, and all flesh shall see it to-gether, and

all flesh shall see it to-gether, And the glo-ry of the Lord shall be re-veal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall

all flesh shall see it to-gether, And the glo-ry of the Lord shall be re-veal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall

all flesh shall see it to-gether, And the glo-ry of the Lord shall be re-veal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall

all flesh shall see it to-gether, And the glo-ry of the Lord shall be re-veal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall

all flesh shall see it to-gether, And the glo-ry of the Lord shall be re-veal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall

be reveal'd, And the glo - - - - - ry of the Lord shall be reveal'd, And the glo - - - - - ry of the Lord shall be re-veal'd, and

be re-veal'd, the glo-ry of the Lord shall be reveal'd, And the glo - - - - - ry of the Lord shall be reveal'd, and

Soft. Loud. Soft. Loud. Slow.

all flesh shall see it to-gether, and all flesh shall see it to-gether; for the mouth of the Lord hath spoken it, for the mouth of the Lord hath spoken it.

all flesh shall see it to-gether, and all flesh shall see it to-gether; for the mouth of the Lord hath spoken it, for the mouth of the Lord hath spoken it.

Be - hold, be - hold, a virgin shall con - ceive and bear a son, and they shall call his name Em - man - u - el, God with us.

Lively- Treble and Counter.

O thou that tellest good tidings to Zi - on, O thou that tellest good tidings to Zi - on, lift up thy voice, be not a - fraid; say un - to the

Moderate.

Moderate. Tenor and Bass.

cities of Judah, Behold your God, Be - hold your God. For behold darkness shall cover the earth, and gross darkness the people. But the

Lord shall arise up - on thee, and his glory shall be seen upon thee, for behold he shall come, saith the Lord of hosts, behold he shall come, saith the Lord of hosts.

He shall feed his flock like a shepherd, He shall feed his flock like a shepherd, He shall feed his flock like a shepherd. He shall

ga - ther the lambs with his arm, and gently lead, and gently lead those that are with young. He shall feed his flock like a shepherd. He shall

R. Soft.

Repeat Loud.

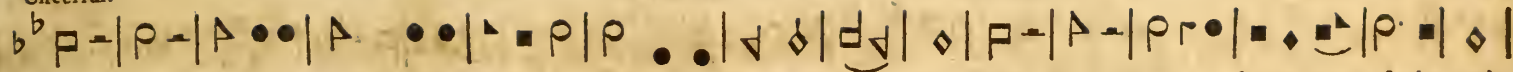
gather the lambs with his arm, and gently lead those that are with young, and gently lead, and gently lead, and gently lead those that are with young.

Cheerful.

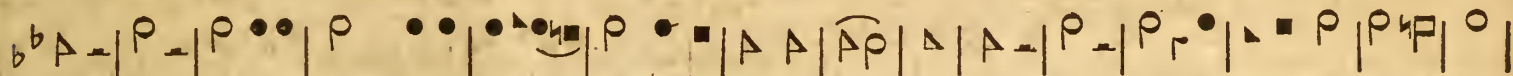
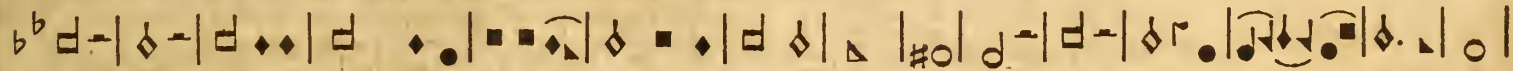
Moderate.

Cheerful.

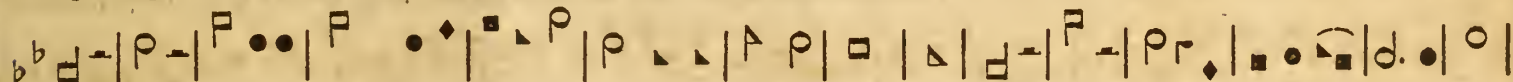
89



Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;



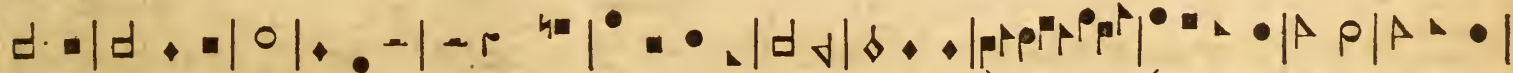
Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;



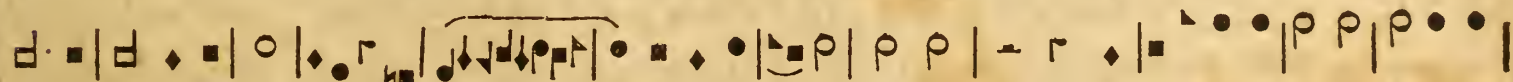
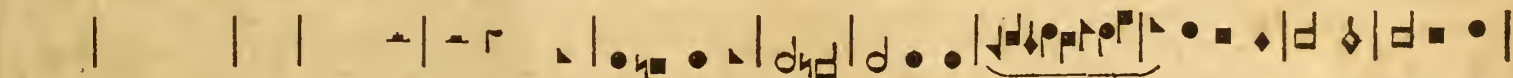
Unisons.

Soft.

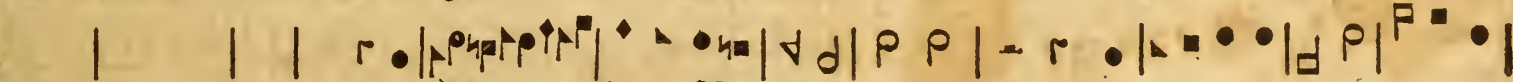
Loud.



for the Lord hath re-deemed Jacob, and glo-ri-fied him - self in Is-rael, and glo - - - - - ri-fied him - self in Is-rael, and



for the Lord hath re-deemed Jacob, and glo - - - - - ri-fied him - self in Is - rael, and glo-ri-fied him - self in Is-rael, and



M

Soft.

Loud.

glo - - - - - ri-fied him-self in Israel, For un-to us a child is born, un-to us a son is given, and the

glo - - - - - ri-fied him-self in Israel, For un-to us a child is born, un-to us a son is given, and the

Moderate.

Cheerful.

government shall be up-on his shoulder; and he shall save his people from their sins, and he shall save his peo-ple from their sins. Glo - - - ry be to

government shall be up-on his shoulder; and he shall save his people from their sins, and he shall save his peo-ple from their sins.

God in the highest, the highest, and on earth peace, good will towards men, good will towards men. Glo - - - ry be to

Glo - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men, good will towards men.

Glo - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men. Glo - - - ry be to

Glo - - - ry be to God in the highest, and on earth peace,

Soft.

Loud.

So

God in the highest, in the highest, and on earth peace, and on earth peace, good will, good will towards men. Hallelujah, hallelujah, hallelujah, Amen, halle-

God in the highest, in the highest, and on earth peace, good will, good will towards men. Hallelujah, hallelujah, hallelujah, Amen, halle-

God in the highest, in the highest, and on earth peace, good will, good will towards men. Hallelujah, hallelujah, hallelujah, Amen, halle-

Loud.

Moderate.

lujah, hallelujah, hallelujah, A - - men, A - - - - - men, A - - - - - men. A - - men.

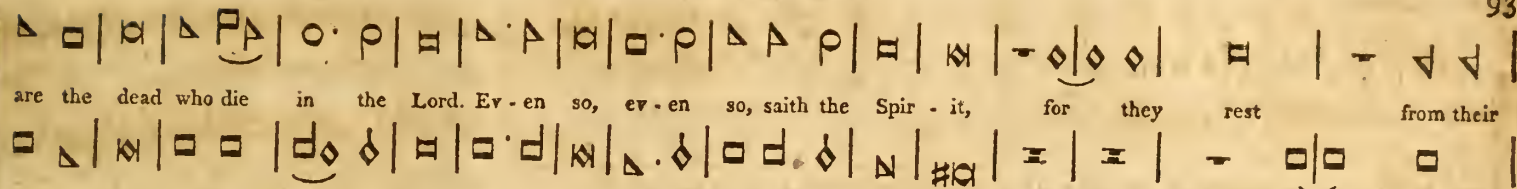
lujah, hallelujah, hallelujah, A - - men, A - - - - - men, A - - - - - men. A - - men.

ANTHEM, REVELATION Chap. XIV.

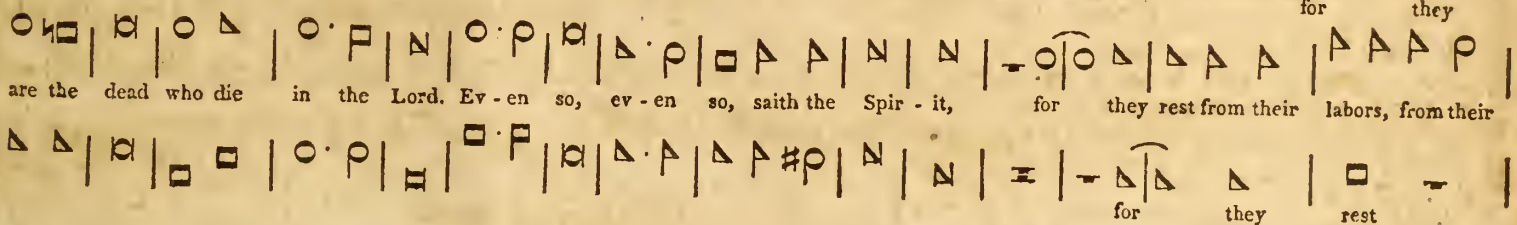
Moderate.

I heard a voice from heaven, saying un - to me, saying un - to me, Write from henceforth, Write from henceforth, Blessed

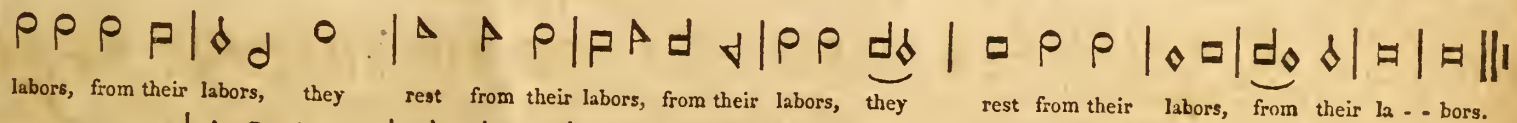
I heard a voice from heaven, saying un - to me, saying un - to me, Write from henceforth, Write from henceforth, Blessed



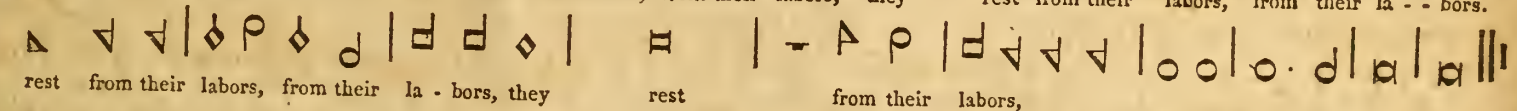
are the dead who die in the Lord. Ev - en so, ev - en so, saith the Spir - it, for they rest from their



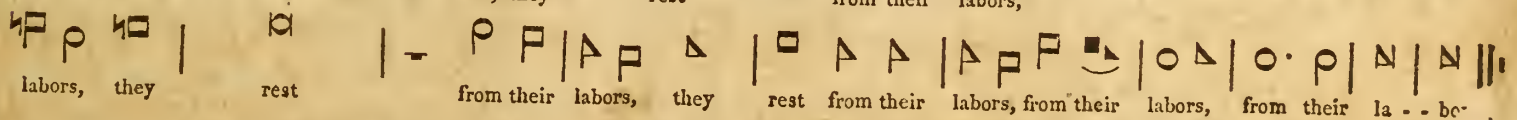
are the dead who die in the Lord. Ev - en so, ev - en so, saith the Spir - it, for they rest from their labors, from their



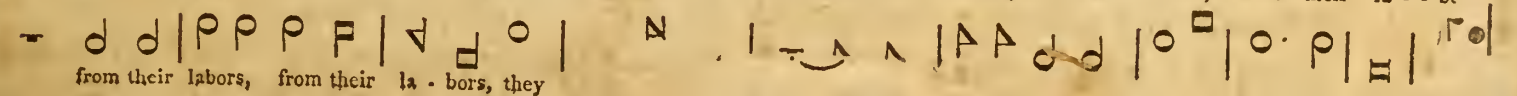
labors, from their labors, they rest from their labors, from their labors, they rest from their labors, from their la - - bors.



rest from their labors, from their la - bors, they rest from their labors,



labors, they rest from their labors, they rest from their labors, from their labors, from their la - - bors



from their labors, from their la - bors, they

R



Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain,

Or wash, or wash a - way the stain.

R



Could give the guilty conscience peace,

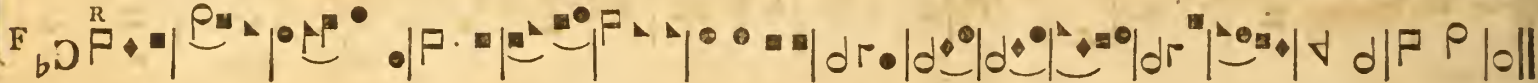
R



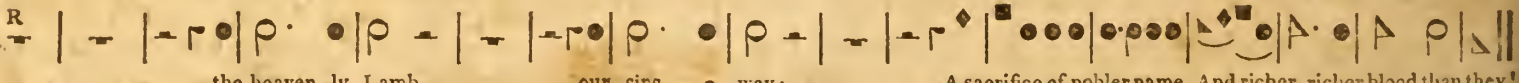
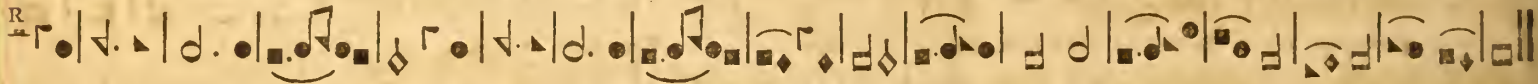
Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain,

Or wash, or wash a - way the stain.

R



But Christ, but Christ the heavenly Lamb, Takes all our sins, our sins a - way; A sacri - fice of no - bler name, And richer, rich-er blood than they!



the heaven - ly Lamb,

our sins a - way;

A sacrifice of nobler name, And richer, richer blood than they!



My faith would lay her hand On that dear head of thine, While like a pen - i - tent I stand, And there con-fess my sin.

My soul looks back to see The burdens thou did'st bear, When hang-ing on th' ac-curs-ed tree, And hopes, and hopes her guilt was there.

Cheerful.

Soft.

Loud.

Believing we rejoice

Believing we rejoice


We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We

To see the curse remove ;

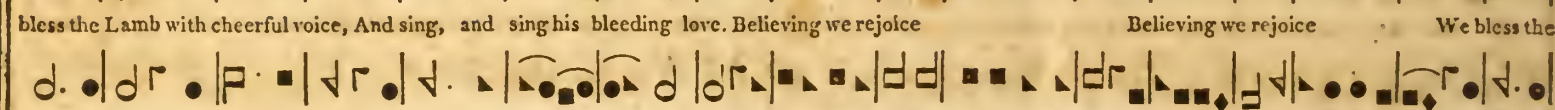
To see the curse remove ;

Believing we rejoice To see the curse remove ;


We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We



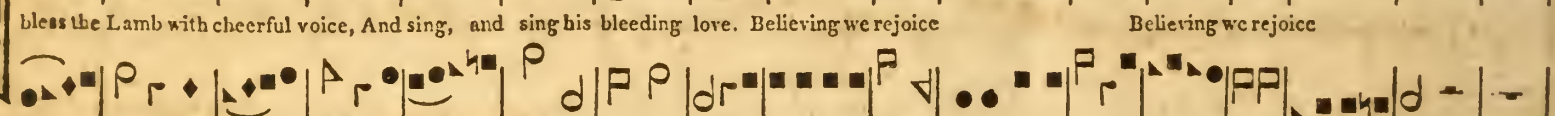
 bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice Believing we rejoice We bless the

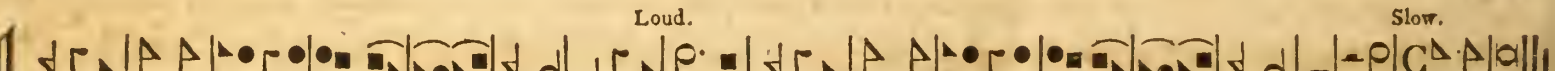


 To see the curse remove ; To see the curse remove ;

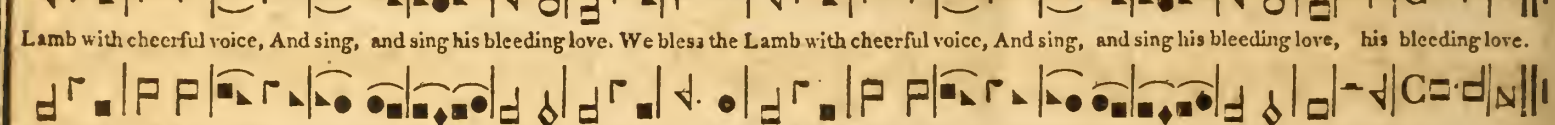


 bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice Believing we rejoice





 Lamb with cheerful voice, And sing, and sing his bleeding love. We bless the Lamb with cheerful voice, And sing, and sing his bleeding love, his bleeding love.



 And sing, and sing his bleeding love. And sing, and sing his bleeding love, his bleeding love.



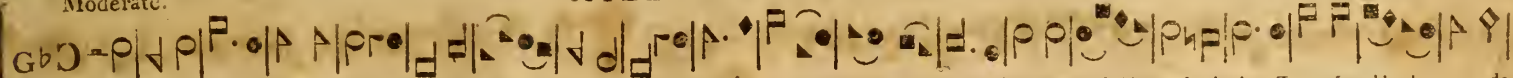


Moderate.

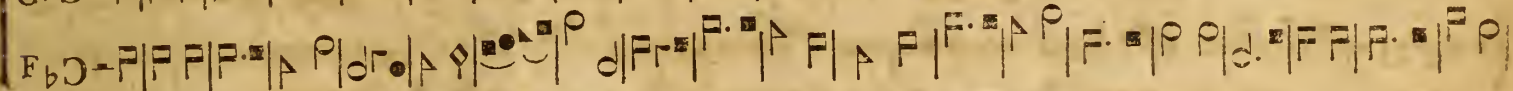
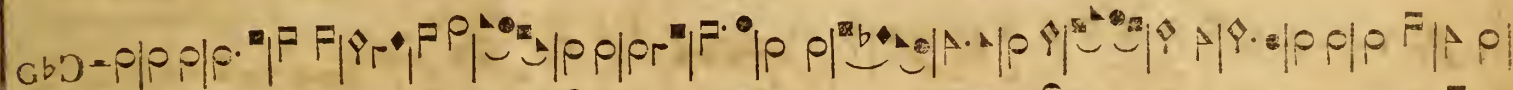
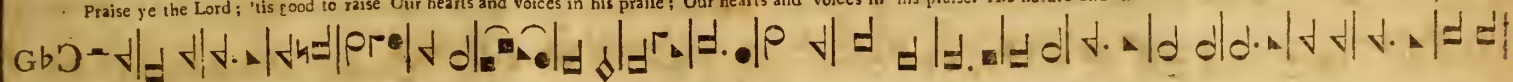
MILETUS. L. M.

Soft.

89



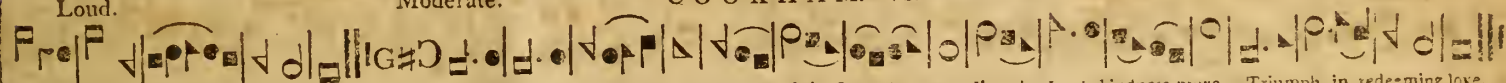
Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise; Our hearts and voices in his praise. His nature and his works invite To make this duty our de-



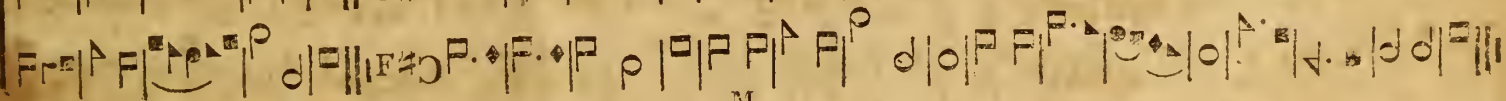
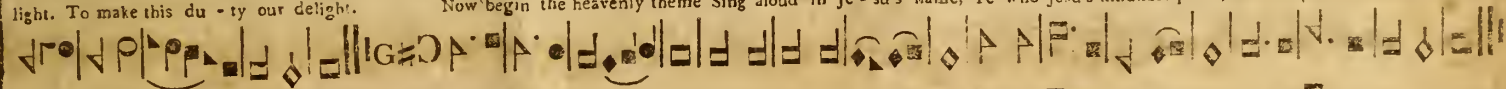
Loud.

Moderate.

COOKHAM. 7s.



light. To make this du - ty our delight. Now begin the heavenly theme Sing aloud in Je - su's name, Ye who Jesu's kindness prove, Triumph in redeeming love,

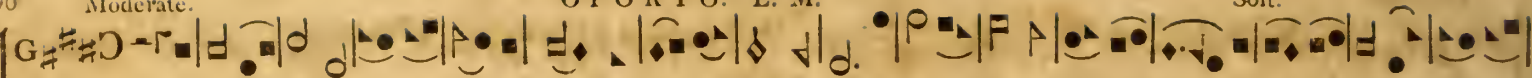


M

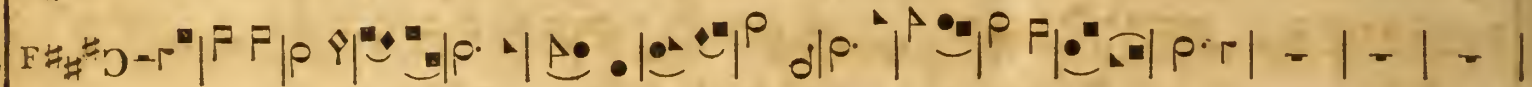
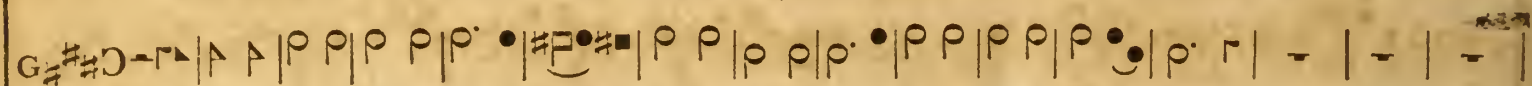
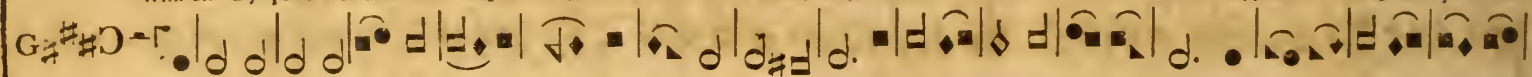
Moderate.

O P O R T O. L. M.

Soft.



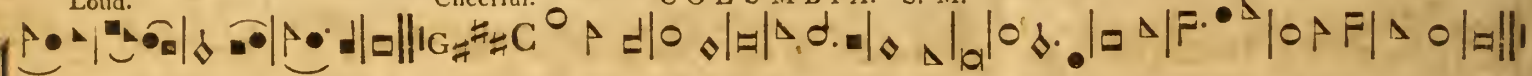
With all my powers of heart and tongue, I'll praise my Maker in my song. Angels shall hear the notes I raise, Approve the song, and join the



Loud.

Cheerful.

C O L U M B I A. S. M.



praise. Approve the song, and join the praise.

My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all.



Moderate.

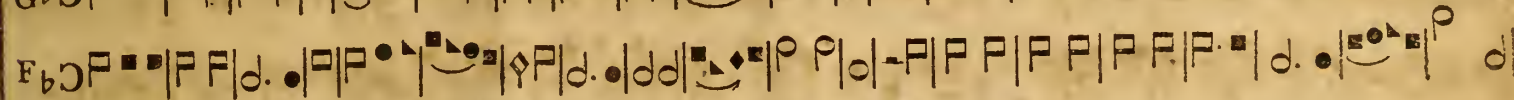
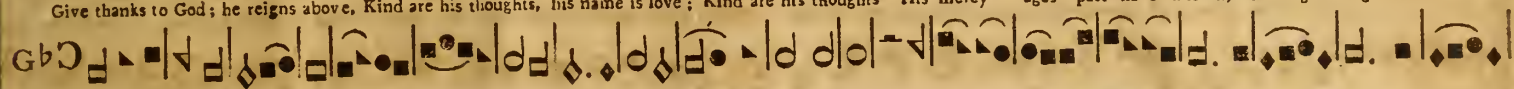
TRANSPORT. L. M.

Soft.

91



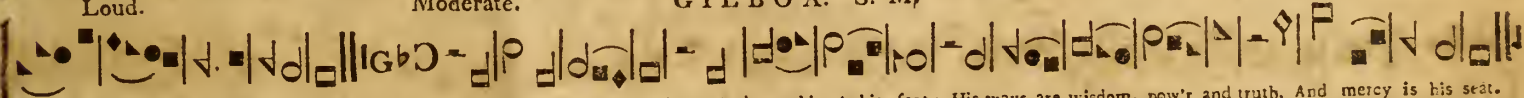
Give thanks to God; he reigns above, Kind are his thoughts, his name is love; Kind are his thoughts His mercy ages past have known, And ages long to come shall



Loud.

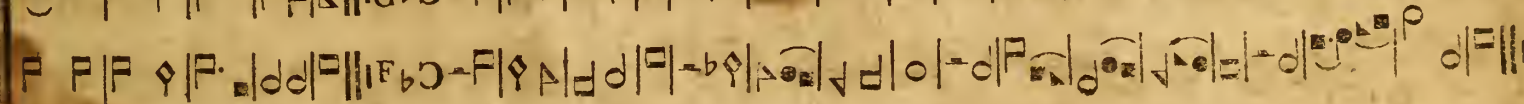
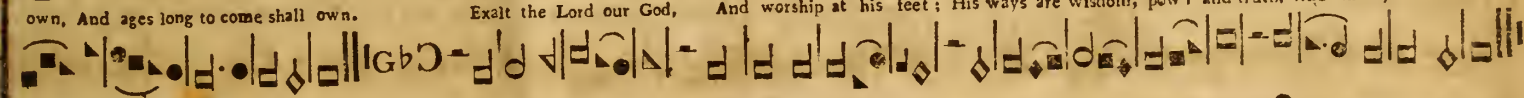
Moderate.

GILBOA. S. M,



own, And ages long to come shall own.

Exalt the Lord our God, And worship at his feet; His ways are wisdom, pow'r and truth. And mercy is his seat.



Moderate.

CARMEL. L. M.

The Lord, how wondrous are his ways! How firm his truth, how large his grace! He takes his mercy for his throne, And thence he makes his

Gloria known. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

Moderate.

GILGAL. L. M.

glo - ries known.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

Gloria known. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

Moderate.

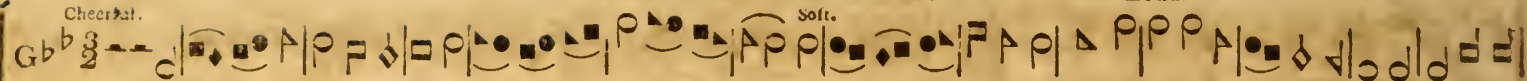
Stay, thou insult - ed Spi - rit, stay, Tho' I have done thee such despte, Nor cast the sin - ner quite away, Nor take thine ever-

Moderate.

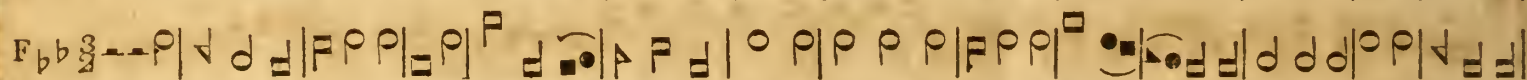
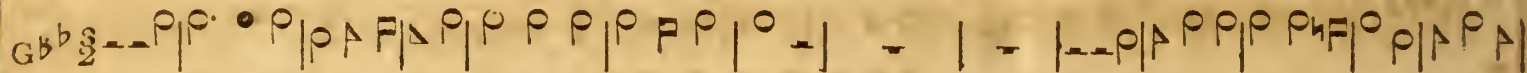
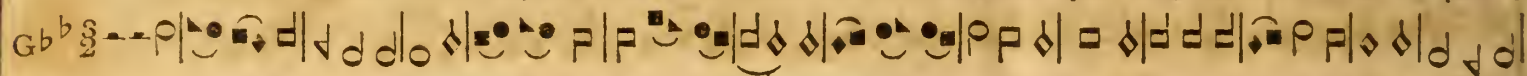
BETHEL. C. M.

lasting flight. This is the day the Lord hath made, He calls the hours his own, Let heaven rejoice, let earth be glad, And praise surround the throne.

Cheerful.



Thou Shepherd of Israel, and mine, The joy and desire of my heart. For closer communion I pine, I long to reside where thou art: The pasture

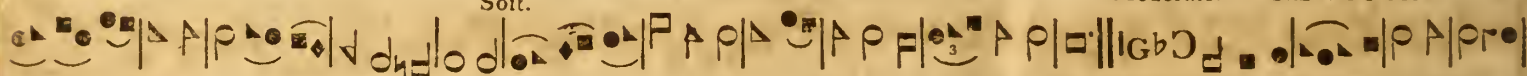


Soft.

Loud.

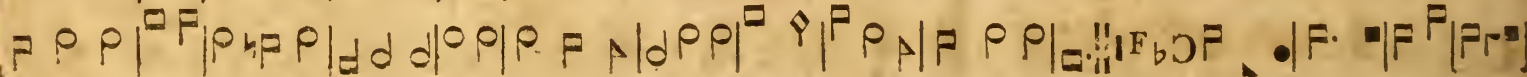
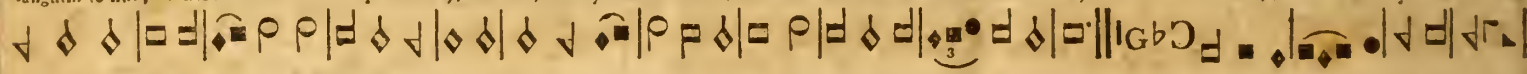
Moderate.

NEWCOURT. L. M.



languish to find, Where all who their shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day.

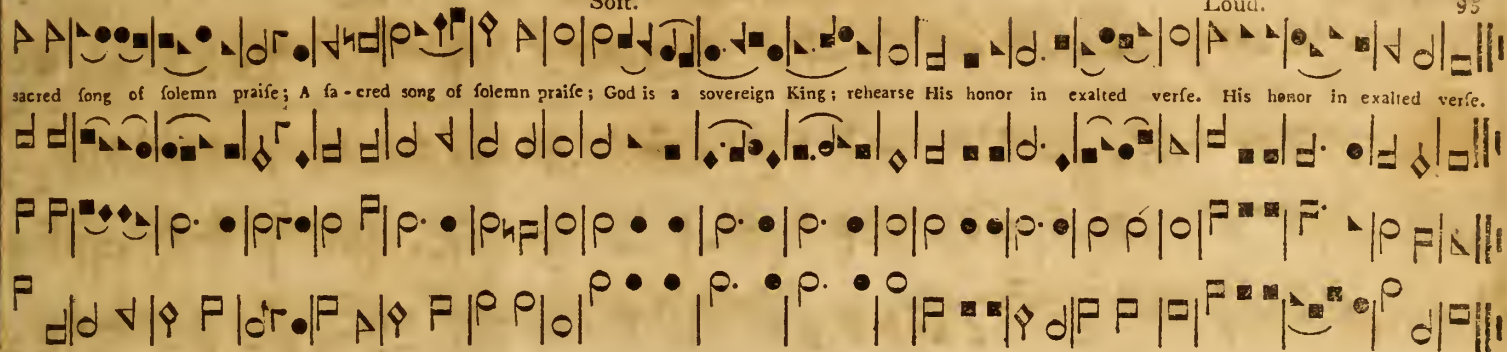
Come, let our voices join to raise, A



Soft.

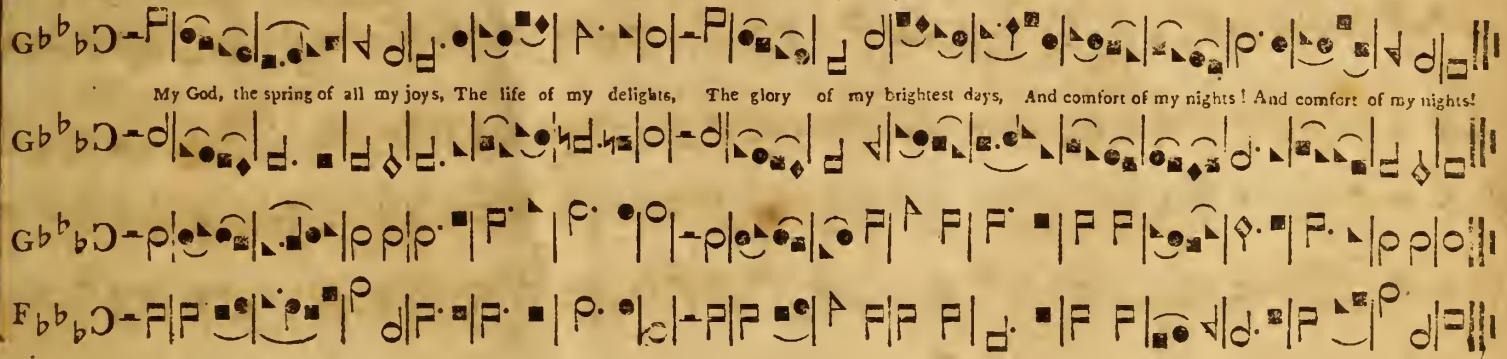
Loud.

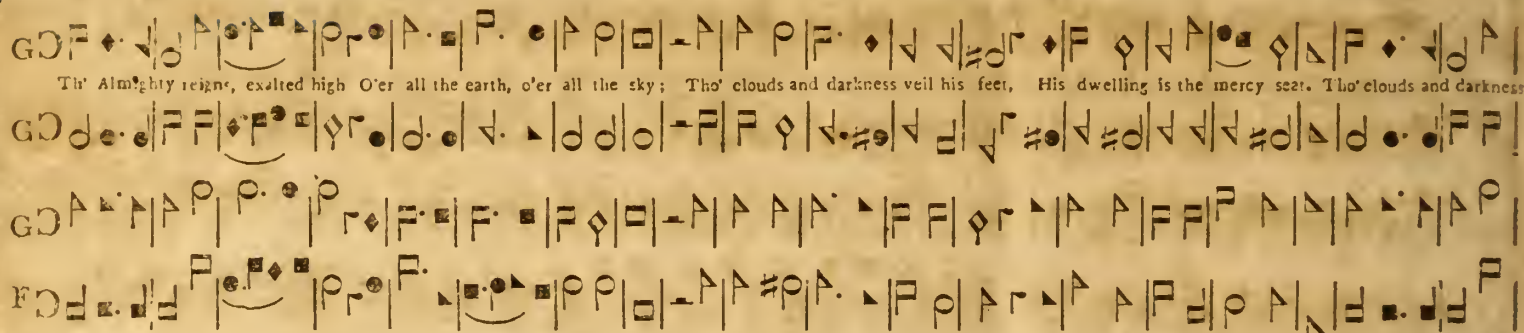
95



Moderate.

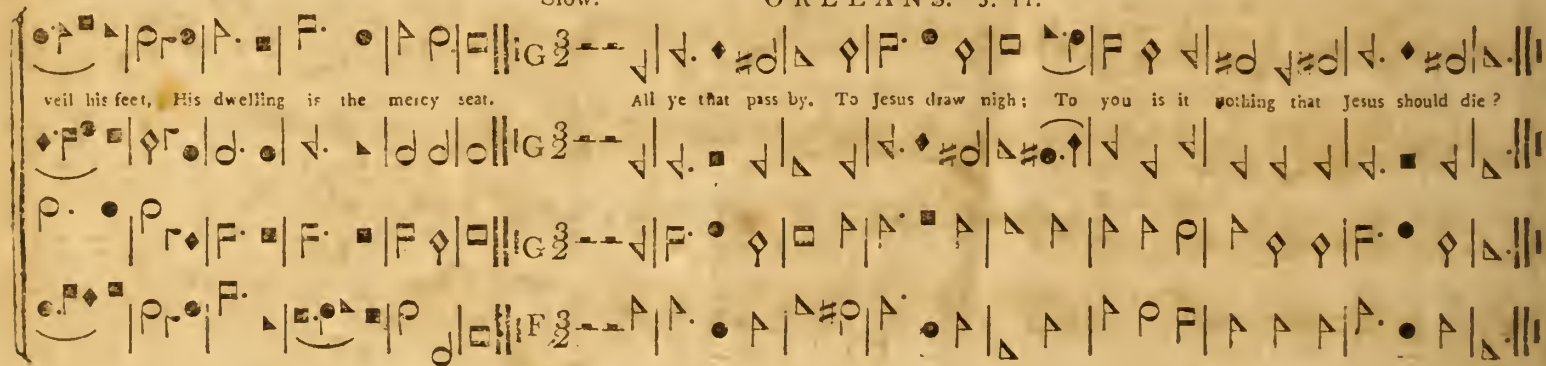
D A M A S C U S. C. M.





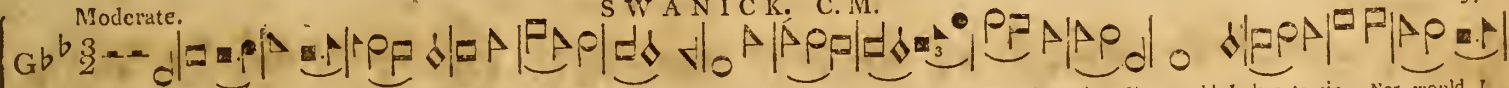
Slow.

ORLEANS. 5. 11.

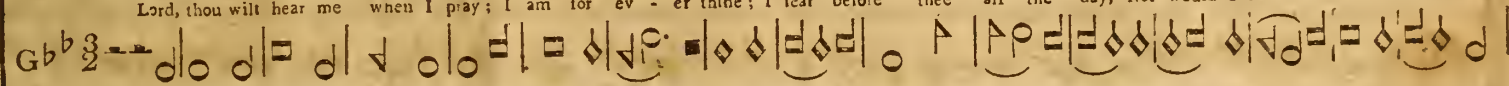


Moderate.

SWANICK. C. M.

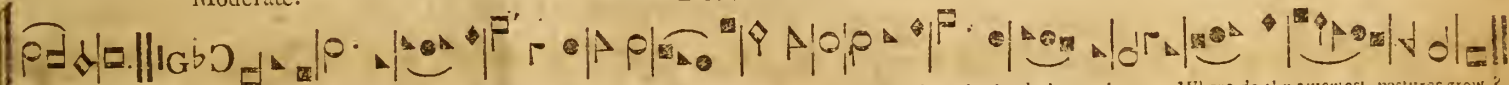


Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear before thee all the day, Nor would I dare to sin. Nor would I

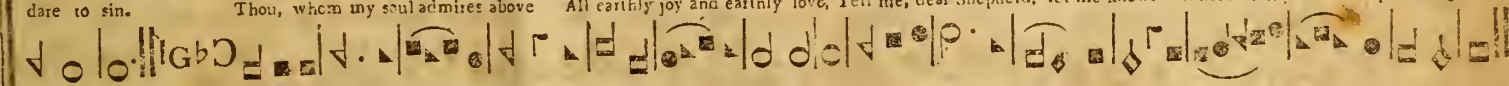


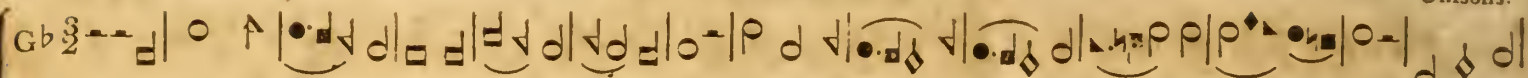
Moderate.

BREWER. L. M.

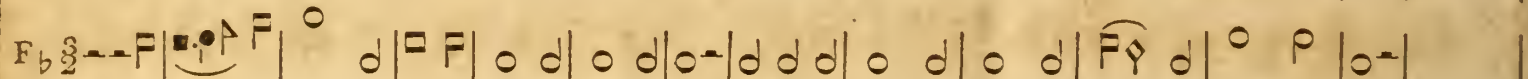
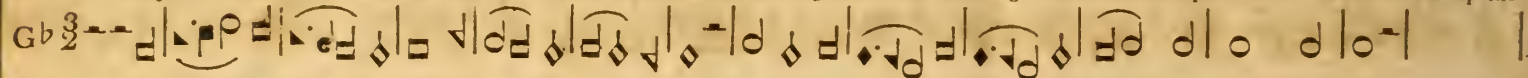


dare to sin. Thou, whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know. Where do thy sweetest pastures grow?

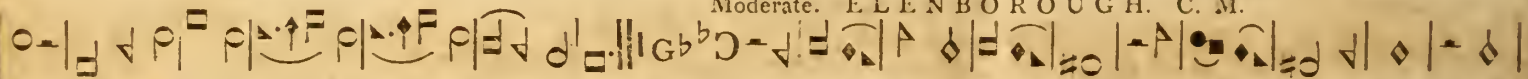




Rejoice, the Lord is King, Your Lord and King adore; Mortals, give thanks, and sing, And tri - umph ev - 'er - more! Lift up the

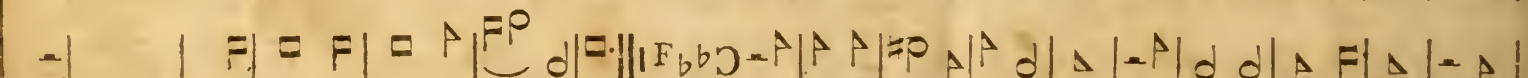
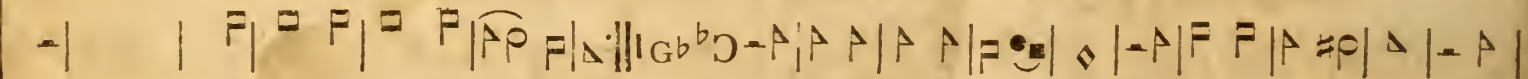
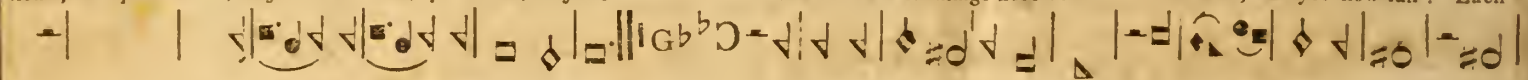


Moderate. ELENBOROUGH. C. M.



heart, lift up the voice, Rejoice a - loud, ye saints, rejoice!

How vain are all things here below! How false, and yet how fair! Each



pleasure hath its poi - son too, Each pleasure hath its poi - son too, Soft. And eve - ry sweet a snare. Loud. And eve - ry sweet a snare.

Moderate.

PECKHAM. S. M.

Al - migh - ty Maker, God! How wond'rous is thy name! Thy glories how diffused a - broad Thro' the cre - ation's frame.

Great God, indulge my humble claim, Thou art my hope, my joy, my rest; The glories that compose thy name Stand all engag'd to

Moderate.

D U M A H. C. M.

make me blest.

My drowsy powers, why sleep ye so ? Awake, my sluggish soul ! Nothing has half thy work to do ; Yet nothing's half so dull !

Moderate.

CASTLE STREET. L. M.

Loud. 109

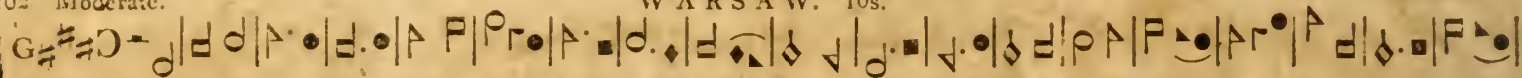
Soft.

Again, my tongue, thy silence break, My heart and all my powers, awake; My tongue, the glory of my frame, Awake, and sing Jehovah's name, Awake, and sing

Cheerful.

STAUGHTON. C. M.

Je - ho - vah's name, There is a land of pure delight, Where saints immortal reign; In - fin - ite day excludes the night, And pleasures banish pain.



In boundless mercy, gracious Lord appear, Darknefs dispel, the humble mourner cheer; Vain thoughts remove, melt down this flinty heart; Cause every soul to choose the

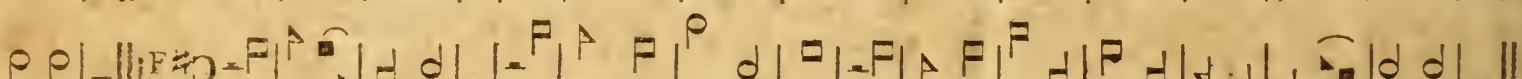
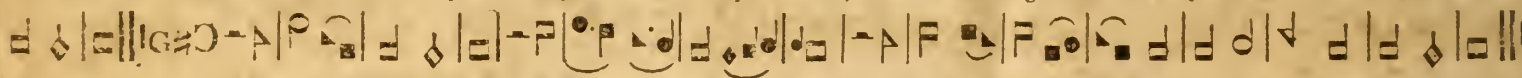


Moderate.

T Y G R I S. S. M.



better part. Blest are the sons of peace, Whose hearts and hopes are one, Whose kind designs to serve and please Thro' all their actions run.



Moderate.

BEAUFORT. 7. 8.

193

Head of the church triumphant, We joyful - ly adore thee; Till thou appear, thy members here Shall sing like those in glory, Shall sing like those in

glory. We lift our hearts and voices, With blest anticipa - tion; And cry aloud, cry aloud, cry aloud, and give to God, And cry aloud, and give to God The praise of our salvation.

Hark! how the gospel trumpet sounds! Thro' all the earth the echo bounds! And Jesus, by redeeming blood, Is bringing sinners back to God: And guides them safely

Moderate.

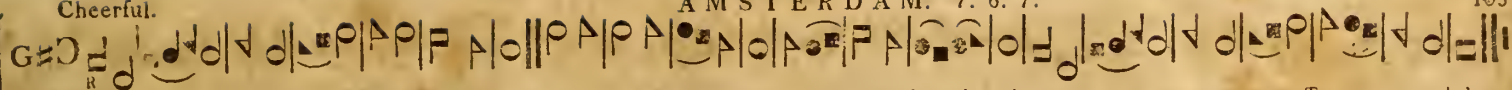
GILEAD. 76.

by his word To endless day. Children of the heavenly King, As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

Cheerful.

AMSTERDAM. 7. 6. 7.

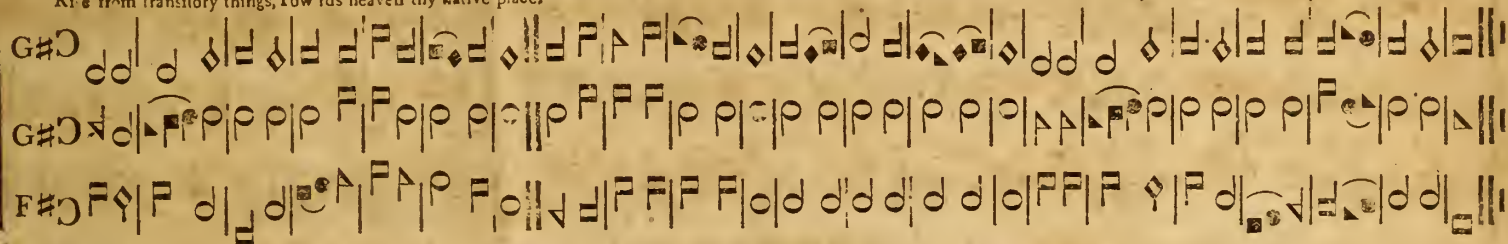
105



Rise my soul and stretch thy wings, Thy better portion trace : Sun and moon and stars decay, Time shall soon this earth remove ;
Rise from transitory things, Tow'rd's heaven thy native place.

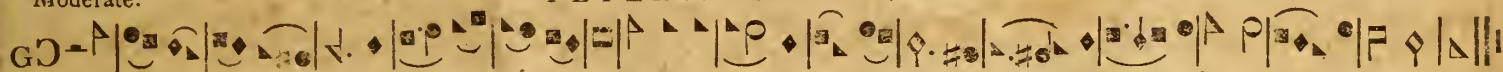
To seats prepared above.

Rise my soul, and haste away.

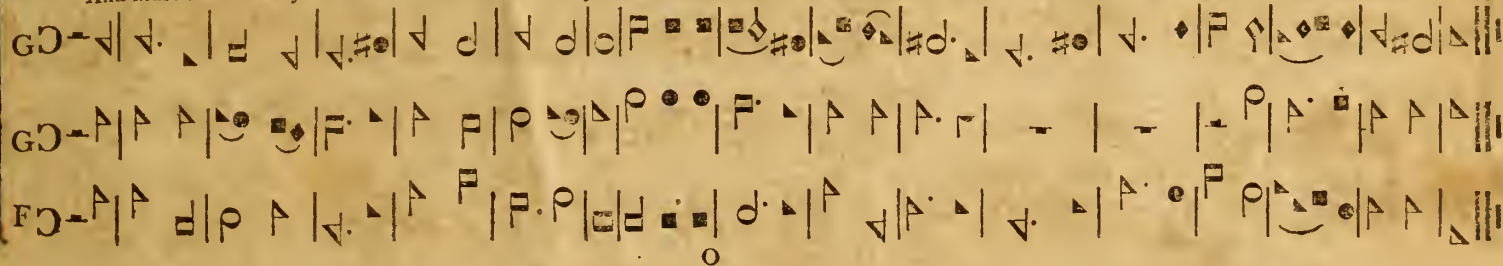


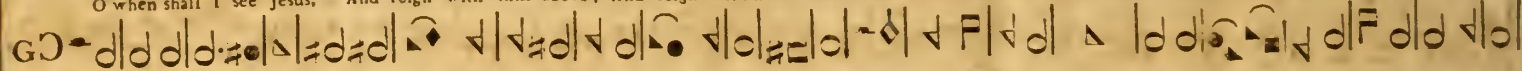
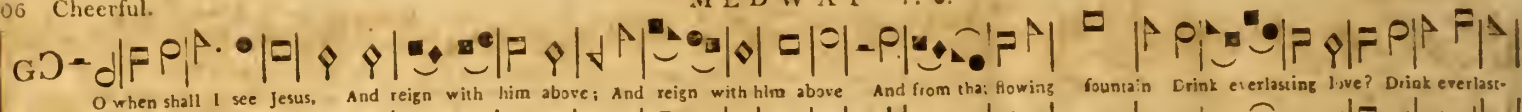
Moderate.

PETERSBURG. S. M.

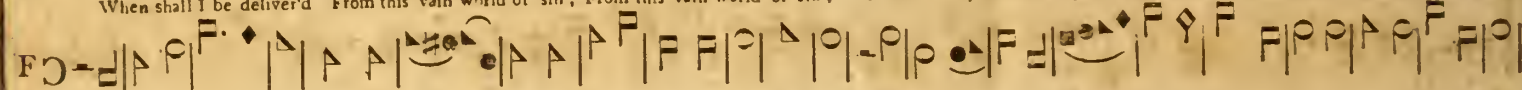


And must this bo - dy die ? This mortal frame decay ; And must these active limbs of mine Lie mould'ring in the clay ? Lie mould'ring in the clay.



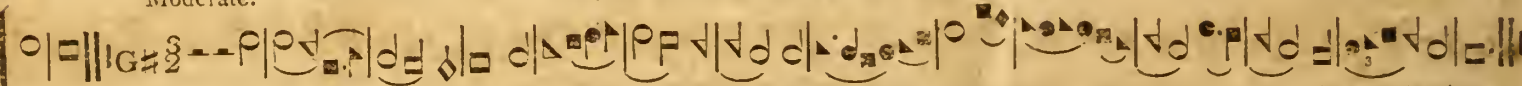


When shall I be deliver'd From this vain world of sin; From this vain world of sin; And with my blessed Jesus, Drink endless pleasures in? Drink endless plea-

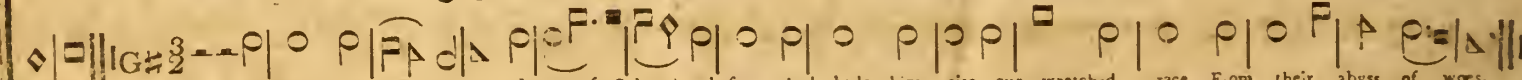
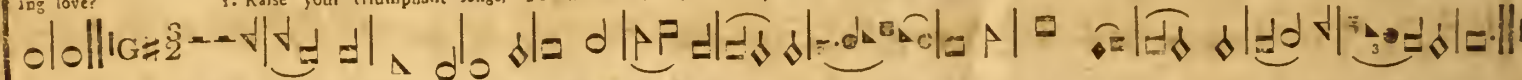


Moderate.

SWEDSBORO. S. M.



ing love? 1. Raise your triumphant songs, 'To an immor - tal tune; Let the wide earth resound the deeds Ce - lest - ial gr ce has done.



ures in? 2. Sing how e - ter - nal love Its chief Beloved chose, And bade him raise our wretch'd race From their abyss of woes.



Cheerful.

Give me the wings of faith to rise Within the veil, and see The saints above, how great their joys, How bright their glories be. How bright their glories be.

Moderate.

BROOMSGROVE. C. M.

Soft.

Loud.

Come, Holy Spi - rit, heav'nly Dove, With all thy quick'ning powers Kindle a flame of sacred love In these cold hearts of ours. In these cold hearts of ours.

To bless the Lord let every land combine ; Your hearts and minds, your harps and voices join. Each opening dawn shall hear my songs arise ;

Each evening waft its incense to the skies, All praise, all love, his boundless glories claim, The praise of saints, the seraphs sacred flame.

Moderate.

WOODSTOCK.

109

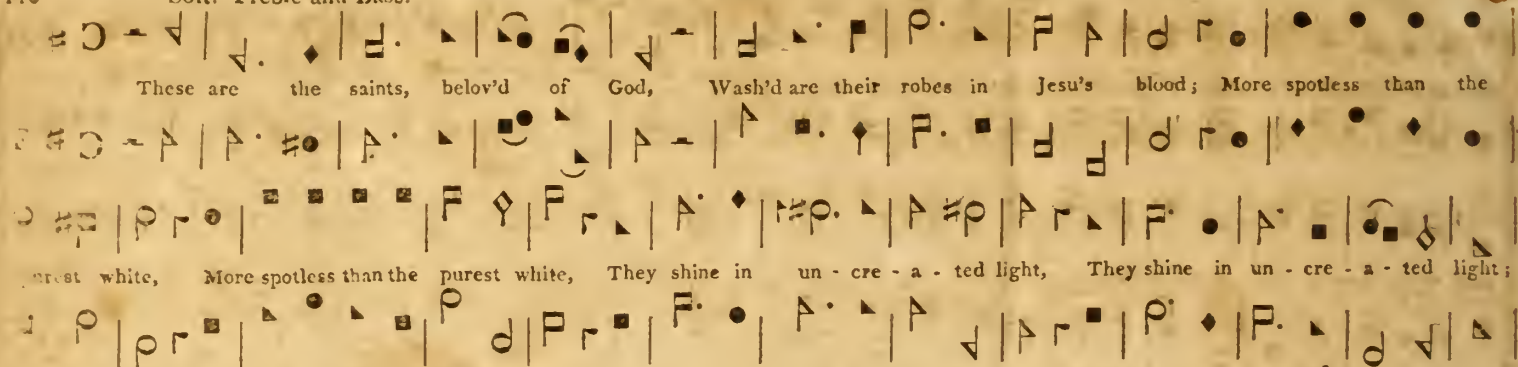
Ex - alt - ed high, at God's right hand, Near - er the throne than cherubs stand, With glory crown'd in bright ar-

Ex - alt - ed high, at God's right hand, Near - er the throne than cherubs stand, With glory crown'd in bright ar-

ray, My wond' - - - ring soul says who are they? who are they? My wond' - - - ring soul says who are they?

ray, My wond' - ring wond'ring soul says who are they? who are they? My wond' - ring wond'ring soul says who are they?

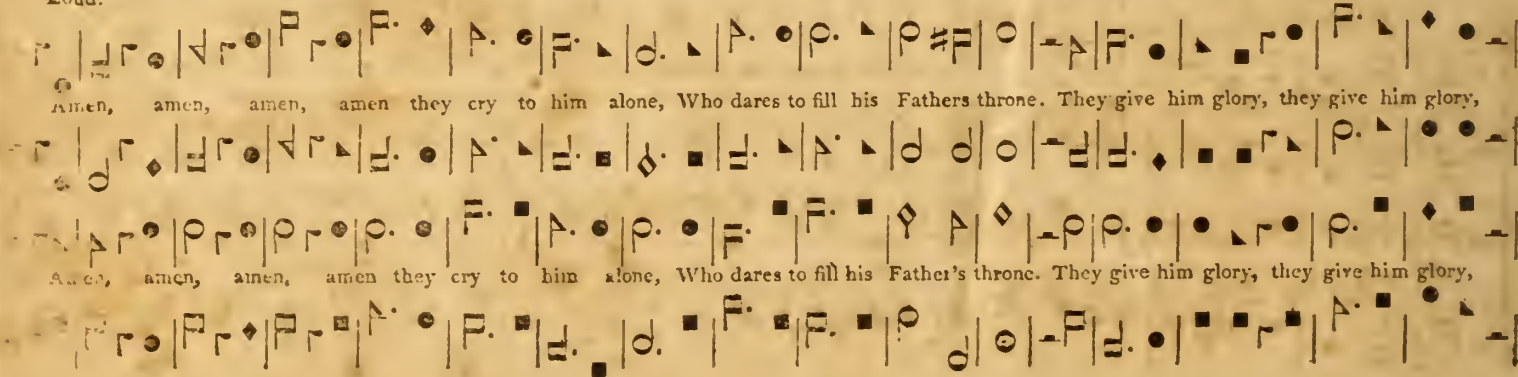
Soft. Treble and Bass.



These are the saints, belov'd of God, Wash'd are their robes in Jesu's blood; More spotless than the
 purest white, More spotless than the purest white, They shine in un - cre - a - ted light, They shine in un - cre - a - ted light;

Loud.

Soft.



Amen, amen, amen, amen they cry to him alone, Who dares to fill his Father's throne. They give him glory, they give him glory,
 Amen, amen, amen, amen they cry to him alone, Who dares to fill his Father's throne. They give him glory, they give him glory,

Loud.

and again Repeat his praise, Repeat his praise and say a - men, a - men.

a - - men, a - - men, a - men, a - men, a - men,

and again Repeat his praise, Repeat his praise and say a - men, a - - - - men, a - - - - men, a - men,

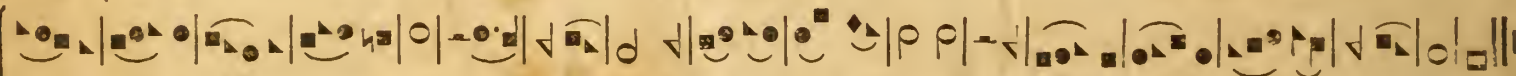
Slow.

They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men.

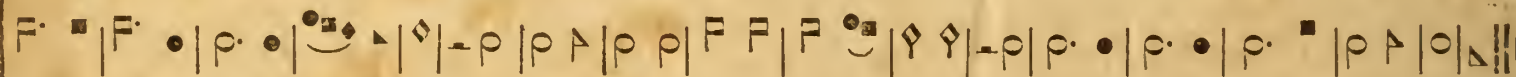
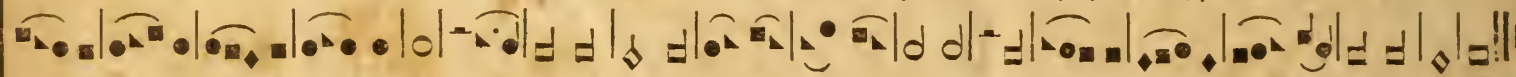
They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men,



The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sov'reign orders spread, Through



distant worlds and re-gions of the dead. The trumpet sounds; hell trembles; heaven re-joices; Lift up your heads, ye saints, with cheerful voices.



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